

Saturday 20 June 2015

Amateur Photographer



Leica Q revealed
EXCLUSIVE Hands-on with Leica's
surprise new full-frame compact

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How to make the most
out of a weekend away

48 hour landscape guide



FULL TEST

Canon
EOS 750D
New mid-price
24MP-sensor DSLR

Pentax
70-200mm f/2.8
Full-frame telezoom review

The **Port side**
Why photographers and
models are heading to
a new online destination

WILDLIFE Photographing **bitterns** • **REPORTAGE** Documenting the **night shift**

D750



24.3
MEGAPIXEL

51
FOCUS
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COVER PICTURE © PHIL HALL

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Last year I planned a weekend away taking photos with two friends: Craig, who's only been taking photos a short time; and Tim Coleman, former technical

writer at AP. We drove to the Peak District, stopping at as many locations as possible, with the trip planned so we were at each spot when the light was at its best. We even went onto the moors at night, hoping to shoot star trails. However, at 2am the god of clear skies

wasn't shining upon us, so we improvised and did some light painting of the tors. After sunrise, sleep and a coffee (or two) we were off to more locations.

It was a great weekend – good company, great views, great photographs and, most importantly, we all learnt a lot from each other. On pages 10-15 Phil Hall shows you how to make the most of 48 hours' shooting, so why not plan your own trip with a couple of friends? **Richard Sibley, deputy editor**

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ONLINE PICTURE OF THE WEEK



IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

© LOUISA POLLARD

Defence by Louisa Pollard

Nikon D700, 16-35mm, 1/309sec at f/11, ISO 200

This beautiful seascape captured at Shoreham-by-Sea in West Sussex was uploaded to our Flickr pool by Louisa Pollard. 'I'm a big fan of seascapes in general, and the quirkiness of this sea defence appealed to me,' she says. 'Less

appealing, however, were the soggy feet I ended up with as a large wave took me by surprise while I stood peering through the shutter, oblivious to anything else! I was happy with the result, though, and it was worth having soggy feet for a day.'



Win! Each week we choose our favourite picture on Facebook, Flickr or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit **www.permajet.com** to learn more.

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If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 18.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 18.

BIG picture

Rohingya refugees flee Myanmar to seek shelter in Indonesia

➤ In this image taken by freelance journalist and documentary photographer Ulet Ifansasti, a Rohingya girl migrant peeks out of the window of a shelter in Lhoksukon, Aceh province, Indonesia. Recently, boats carrying more than 500 of Myanmar's Rohingya refugees arrived in Indonesia, many requiring medical attention. The new arrivals have warned that thousands more refugees are thought to be still at sea.

Myanmar's Rohingya Muslim community has long been persecuted and marginalised by the country's mostly Buddhist population. It's a tension that has seen a number of attacks and riots perpetuated by extremist Buddhist monks with links to fundamentalist anti-Muslim factions.

Words & numbers

Don't pack up your camera until you've left the location

Joe McNally
American photographer
b1952

50 days

The amount of time photographer Jamie Grant will spend on South Georgia in October as artist in residence for the South Georgia Heritage Trust



© ULET IFANSASTI/GETTY IMAGES

WEEKEND PROJECT

Shadow portraits

The hard, direct light of summer is far from ideal for many types of photography, but one of the benefits that it offers is the appearance of strong shadows, which can make great subjects for your camera. One of the interesting qualities of shadows is that their shape and scale can be distorted by the angle of the sun, and the surface they're projected onto. The beginning and end of the day provide great opportunities to shoot long, distorted shadows on the ground cast by a low sun. Although something as simple as railings can offer great potential, people can also make good shadow subjects. Whether running, jumping, walking the dog or just enjoying a coffee, their shadows create interesting graphic shapes that have the potential to make striking photos.



© NIGEL ATHERTON

The setting sun projected huge shadows onto the windbreak of this beachfront cafe, making the diners look like giants



1 For best results you'll need to shoot on a bright, sunny day when shadows are strongest. Avoid the middle portion of the day when the sun is directly overhead and shadows are reduced to a small pool directly below the subject.

2 The ground is where you're likely to find the best shadow potential, but also look at walls and other vertical surfaces. If you find an interesting one, it's worth waiting around for a good subject to come into shot.

3 Use shadows as a graphic element in your composition. Shooting into the light produces shadows that stretch towards the camera. Using a wideangle lens and shooting from a low angle will accentuate these.

4 When photographing shadows you generally want high contrast, so turn off any HDR or Dynamic Range-expanding functions. For the deepest shadows expose for the highlights, and shoot raw so you can fine-tune later.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman



© FILIPPO BLENGINI

World's largest panorama

A Canon EOS 70D was used to create the world's 'highest resolution panorama' – a 365-gigapixel image of Mont Blanc. Led by photographer Filippo Blengini, a team used the Canon EOS 70D with a 400mm f/2.8L IS II USM lens and 2x converter for the 'in2white' project, comprising 7.5 million digital files, captured over 35 hours at a height of 3,500m. Visit www.in2white.com.

Digital Director

Photographers and videographers are promised an enhanced camera control interface with the new Manfrotto Digital Director, which turns a connected iPad Air into an external monitor. It is due out on 15 June, priced £399.95. To pre-order, visit www.manfrotto.co.uk



XF 80MP camera

Phase One has announced the XF medium-format Camera System, which boasts a resolution of up to 80 million pixels, 14-stop dynamic range and up to 60 minutes of exposure. On sale from €31,990 with a digital back, prism viewfinder and 80mm lens. Visit www.phaseone.com

'Hip' Rollei tripod

Rolleiflex has launched a tripod designed to be attached around the waist that allows 'free and new movements' while also stabilising the camera. Rollei claims that its new 'hipjib' is ideal for capturing 'extreme camera angles, daring perspectives and even allows the user to film above a crowd or obstacle'. The Rollei flex hipjib is out now, priced £149.99.



Rolling bags

Nest has announced a rolling bag with a removable backpack. The Nest Odyssey Rolling bags are designed to hold professional camera bodies, lenses and a flashgun, with two external zipped pockets for laptop or tablet. The Odyssey 10 (left) and Odyssey 20 are out in August, priced £179.99 and £209.99 respectively. Visit www.nest-style.com



At a glance

- 24.2-million-pixel, full-frame CMOS sensor
- 3in, 1.04-million-dot TFT LCD
- Leica Summilux-M 28mm f/1.7 Asph lens
- ISO 100-50,000
- Price £2,900

Shutter-speed dial

Shutter speeds are selected using this dial on the top-plate with speeds of 1-1/2000sec available.

Touchscreen

The rear 1.04-million-dot screen is touch-compatible, which makes it extremely easy to switch the focus position.

Lens

The 28mm f/1.7 lens features a manual aperture control ring, as well as manual focus, and the option to switch to macro mode.

Directional control

With the exposure controlled via the dials, the directional control is used largely for menu operation.

Leica Q

The new **Leica Q** compact has a 24.2-million-pixel, full-frame sensor, 28mm f/1.7 lens and an electronic viewfinder.

Richard Sibley gets hands-on



THE Q (Typ 116) is the first in a new line of digital cameras from Leica, which the company describes in its specification as a 'digital small picture compact camera'. Featuring a fixed 28mm f/1.7 lens and a full-frame, 24.2-million-pixel sensor, the Leica Q has a sensitivity range of ISO 100-50,000 and shutter speeds from 30-1/2000sec. However, at 1/2500sec an electronic shutter kicks in, which allows speeds of up to 1/16,000sec to be used. Images can be saved as JPEGs or Adobe DNG raw files, and there is the usual array of spot, centre and evaluative metering, as well as PASM shooting modes. Basically, there is everything that you would expect to find on a contemporary, high-end digital camera, including built-in Wi-Fi connectivity and full HD video capture.

In many respects, the Leica Q is the only direct competitor to the Sony Cyber-shot DSC-RX1. However, the real story of the Leica Q is the way it breaks from some of the traditions many would expect of a Leica camera. For example, something that's sure to raise an eyebrow among many Leica users is that the viewfinder

is electronic, rather than the optical rangefinder system used in Leica's M series of cameras.

Build and handling

Speaking of the M series, the Leica Q's body resembles a slightly stunted version of the Leica M. It has all the same key characteristics – curved sides, flat top-plate and bottom-plate, and a shutter-speed control dial on the top of the camera, while a 3in screen and a small selection of essential buttons sit on the rear. The camera has all the quality and rigidity we have come to expect from Leica, and existing users should feel right at home.

The lens

Leica's lenses are held in just as high regard as its cameras, and with the Q only offering a fixed lens it is vital that this lens perfectly matches the body. In this case the lens has a 28mm focal length and comprises 11 elements in nine groups, with three of the elements being aspherical. The aperture range is f/1.7-16, selected via a ring at the front

of the lens barrel. The lens can be manually focused and Leica's trademark lever is featured on the bottom of the focus ring, allowing you to focus quickly and smoothly, as it is shifted with the thumb or a fingertip of the left hand. This lever also features a small button that, when pressed, allows the lens to be slipped into AF setting.

The clever mechanics of the lens don't stop there, though. At the rear of the barrel, closest to the camera body, you'll find a ring that allows the lens to be switched to macro mode. This pushes the optical unit forward slightly, which changes the minimum focus distance from 30cm to 17cm.

As a photographer, I tend to spend a disproportionate amount of my time shooting in AF, as I'm sure many of us do. However, this was not the case with the Leica Q. I spent the majority of the time testing the camera in its manual-focus mode. The reason for this is as much to do with the electronic viewfinder as it is the lens.

Electronic viewfinder

With a 3.68-million-dot electronic viewfinder, the Leica Q has the highest-resolution EVF of any consumer digital camera and it is quite extraordinary. I'm going to make a big statement here and say that the EVF is the best I have ever used. I know we may have said this before, but this really is a step forward. It's so bright, crisp and clear, with an incredible amount of detail, that you forget you're looking at a digital display. This detail is evident

when manually focusing. A slight turn of the lens and a magnified view is displayed in the viewfinder, or rear screen, and it's obvious when the lens reaches its bitingly sharp point of focus. Combined with the option to use focus peaking (which I didn't really use for focusing other than to help check the depth of field), manual focusing with the Leica Q just seems like the default focusing mode, rather than auto.

First impressions

After using the Leica Q for a couple of days, I have to say that I am hugely impressed. The camera produces the high-quality images you'd expect from a Leica, and the black & white mode is particularly impressive. Of course, the lens is also fantastic. It's incredibly sharp and the f/1.7 aperture also combines well with the fast electronic shutter, meaning you can shoot wide open even in bright sunlight. I guess the real advantage of the Leica Q is the way all these individual elements work together. The EVF pairs well with the lens for manual focusing, while the touchscreen makes autofocusing away from the centre of the frame easy. These elements, that you wouldn't usually associate with a Leica, actually add to the experience and all complement each other.

The Leica Q is available now at £2,900. I'm already looking forward to heading out again with it and seeing exactly what it's fully capable of. Look out for our full review of the Leica Q in the next few weeks.

time manually focusing, the touchscreen was fantastic for selecting the focus point. With the screen activated, all you have to do is touch the area you wish to focus on and snap, and the lens locks in to focus. In fact, the autofocus works so quickly that often by the time you have removed your finger after tapping the screen, the camera has focused and you are ready to take your shot.



The rear touchscreen is great to operate, complementing Leica's traditional control dials



For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, do and shoot this week. By Jon Stapley

LONDON



© CHRISTINA BROOM/MUSEUM OF LONDON

Soldiers and Suffragettes

Regarded as the UK's first female press photographer, Christina Broom's intrepid curiosity and spirit saw her capture thousands of images of the streets of London at the turn of the century. Re-live her works at the Docklands.

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NEWCASTLE



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For Ever Amber

The Amber Film & Photography Collective is a Newcastle-based group specialising in social documentary, and this exhibition features more than 40 years of its work documenting cultural, political and economic shifts in North East England.

27 June-19 September,
www.amber-online.com and
www.twmuseums.org.uk/laing-art-gallery.html

WEST YORKSHIRE



© THE CARAVAN GALLERY

extra{ordinary}

Part of a series of exhibitions from The Caravan Gallery (which is what it sounds like), extra{ordinary} offers a look at the surreal, the unexpected and the delightful oddities of contemporary British life.

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Hebden Bridge Arts Festival

Yorkshire's Hebden Bridge brings back its arts festival for a 21st year, with a mixture of artistic events, including photography, performance, music and more. If you can spare it, take a weekend to really soak up the atmosphere.

26 June-5 July,
www.hebdenbridgeartsfestival.co.uk



© CRAIG SHAW PHOTOGRAPHY



Viewpoint Tony Kemplen

Tony Kemplen puts on his best hat and puts a black & white film that expired in 1957 through a vintage Kodak Brownie Six-20 Model F

I am in my mid-fifties now, but even so it's not unusual for me to use a camera that is older than I am. More rare is the opportunity to use a film that is older than I am. The oldest film I've used so far was made in 1944, but the roll of Ilford FP3 that I used recently expired in 1957. At almost 60 years old, it's the same vintage as the camera – a Kodak Brownie Six-20 Model F. Kodak made over 200 variants under the Brownie name, and as Brownies go, this is one of the more stylish models, with its light-brown leather-cloth covering and an Art Deco-inspired tan-and-cream coloured faceplate, complete with brass trim.

It's a simple camera with a fixed-focus meniscus lens, but there are some sophisticated extras, such as a slide-across portrait lens, a yellow filter (to bring out the clouds in a black & white) and a cable-release socket. There are two bright waist-level viewfinders and two tripod bushes, so the camera can easily be used in either portrait or landscape orientation.

While these basic sturdy cameras are usually still in working order, it's not quite as simple as you might think to use one. The problem is that, like many Kodak cameras of this era, they use 620 film, which was last manufactured in 1995. Although the film is identical to the still widely available 120 format, the spool on which it is wound is slimmer and has smaller holes in the flange. This means that you can't use 120 film; you have to either transfer it onto a 620 spool or get hold of some inevitably expired stock.

I found my FP3 film at a car-boot sale, and paid 20p for it. Even if it had been stored in a fridge, a film this old would be



The film's age-related deteriorations show themselves in blotchy areas, spots and lines

of questionable viability, but this one had probably spent many years in a loft or shed, and the box certainly showed signs of time spent in a damp environment. Previous experience of using aged black & white film has taught me there is a good chance there will be something to show on the negatives, but the quality may be pretty bad. Film tends to lose sensitivity as it ages, and as a rule of thumb you should allow 1 stop per decade to compensate.

Regular readers will know that I take a mirror self-portrait to show the camera in action. I don't usually inflict these on people, but I've made an exception here [above]. You can see the age-related deterioration of blotchy areas, spots and lines – and the film hasn't fared too well, either! You'll be pleased to hear the beard and the hat have now left the building.

Tony Kemplen's love of photography began as a teenager and he has been collecting cameras ever since. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. See more photos from the Kodak Brownie Six-20 Model F at www.flickr.com/photos/tony_kemplen/sets/72157651355113682



Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 18 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



© DAVE BUTCHER

Land Light

By Dave Butcher, Dave Butcher Photography, £15, paperback, 78 pages, ISBN 978-0-95556-274-7

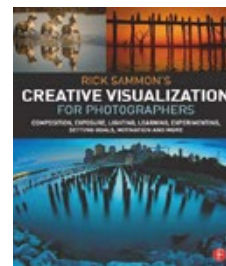


WE SEE a lot of beautiful books featuring landscapes, but it's very rare that we see one that takes the time to talk you through the photographer's working process. Dave Butcher's stunning monochrome landscapes (all of

which are taken using Mamiya cameras and, usually, Ilford FP4 film) are a real testament to the strength of Dave's keen photographic eye. It's interesting to learn that he was actually a chemist by profession and worked with Ilford for 21 years, before becoming a professional photographer in 2005. The real joy is found in navigating your way through Dave's stunning images and then turning to the back pages where he details how he achieves these shots. If you're looking for a little inspiration in your life, this is a great purchase. ★★★★★

Creative Visualization for Photographers

By Rick Sammon, Focal Press, £20.99, paperback, 312 pages, ISBN 978-1-13880-735-8



IN A similar vein to Dave Butcher (above), we find Rick Sammon taking on the heady task of explaining just how a photographer identifies a great image – as he puts it, 'the difference between seeing and looking'. Rick's book takes readers through an extensive

(and often exhaustive) step-by-step process on what to look out for, and how to train your eye to extract the best from a scene. The book also finds time to address the basic elements of image making and how to handle your files once they're out of the camera and stored in your image library. It's perhaps a little drily designed and could have done with some more visual clout, but it's a very accessible and thorough introduction to those looking to take the next step with their photography. ★★★★★

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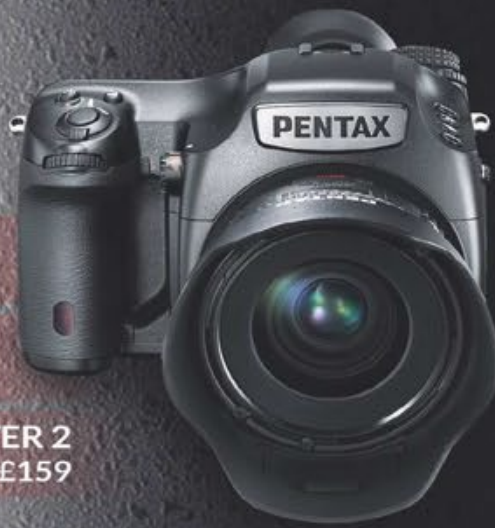
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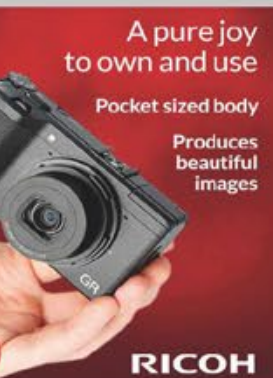


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Maximise your

Plan, shoot, edit and share a landscape portfolio in a weekend.
Phil Hall shows you how to make the most of your time

I don't know about you, but I find photography incredibly frustrating at times. Although when I say that, I'm not really talking about it in the sense of taking pictures. There's no doubt it can be challenging when out in the field and things aren't going quite as you'd hoped – whether those things are in or out of your control. No, what I'm talking about is the frustration that manifests when you haven't been out taking photos for a while. You can read about photography, look at

other's images for inspiration or drool over expensive kit, but there's no substitute for getting out there yourself.

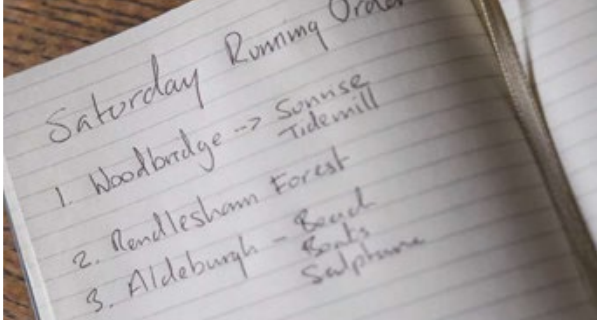
Many of us would love to dedicate huge swathes of time to our photography, but often work and family life make this an impractical aspiration so it's crucial to make the most of any time you do get to go out. While you can grab the odd hour to two before or after work during the week if you're lucky, it's the weekend that presents the widest window to get out with your

camera. With some careful planning (and possibly negotiating some time off from other commitments), you'll be surprised by the number of images you can capture in a weekend, while still having time to edit and share them before you're back at work on Monday, frustration having subsided – for now, at least.

With this in mind, let's look at how you can maximise your time so you can plan, shoot, edit and share your images in a weekend.



Images don't have to be bursting with light and colour, as this low-key shot illustrates



Planning

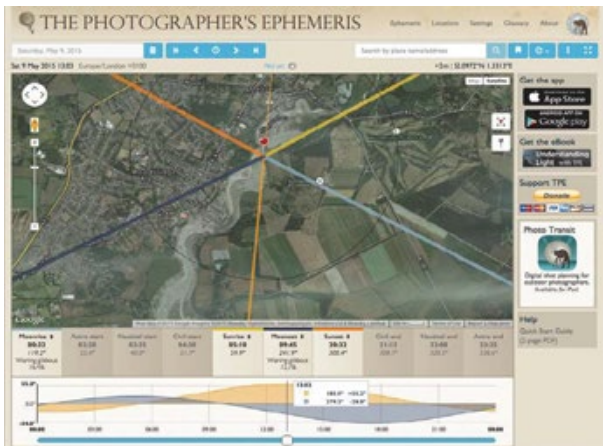
Without sounding too much like an applicant on *The Apprentice*, if you fail to plan, you plan to fail. As soon as you know you'll have a clear weekend, start planning. The biggest decision is whether you'll remain relatively local to your area or will be travelling further afield.

There are advantages and disadvantages to both. Stay close to home and you have local knowledge on your side: knowing the roads and how sites can be accessed, and the ability to do a possible recce or two beforehand. However, if you've shot these spots before, they may not give you quite the same buzz as a new location – which is why it might be worth booking a B&B and going further afield. This can give your photography fresh impetus, but comes with the drawback of extra costs and not knowing much about the locations you plan to visit. For my weekend shooting, I opted for the best of both worlds and headed to Suffolk. I know the area well and, happily, I can stay with family.

Shooting list

Once you've decided whether you're going to stay put or travel, it's time to line-up a shooting list of where you'd like to take pictures. In this instance, I'd planned to shoot from Saturday morning until the evening, with another early start on the Sunday in order to finish at lunch and allow time for editing. If you're stuck for inspiration, Flickr is a good place to begin pinpointing locations you'd like to visit. Start by making a list of potential spots, before finalising a running order of where you're going to shoot over the weekend.

It's important to maximise your time, so to avoid travelling back and forth too much between your locations, plan with a start and end point in mind, visiting two or three locations along the way. Along with a map and The Photographer's Ephemeris (www.photoephemeris.com – the desktop version is free to use), you can plan a route and assess how the light will fall on the spots you're visiting.



Check the position of the sun before setting out

Top tips

1 If you can, shoot with a friend. It will make the day even more enjoyable, and you won't be tempted to ignore the early alarm call if someone else is depending on you to get up.

2 Make sure you eat when you can. Long days shooting mean you'll need to keep your energy levels up – have breakfast before you start, pack snacks and enjoy a good lunch.

3 Remember that the plan is not set in stone, so be prepared to adapt depending on the conditions. If you see a shot while travelling between locations, get out (if it's safe to do so) and shoot.

4 Don't get downhearted if things aren't going quite as planned. Make the best of the location, as you never know what you might come away with. Use the time to experiment.

5 Enjoy yourself – it's the weekend and you're out shooting rather than stuck at home. Regardless of the weather or any other uncontrollable factors, make the most of it.



Shooting

With your planning done, cameras charged, and kit cleaned and checked, it's time to set your alarm clock in anticipation of the early start needed for your first location. Double-check sunrise times, and make sure to leave enough time to get to your chosen spot and set up before the sun breaks over the horizon.

Once you're over the initial shock of such

an early morning (especially on the weekend), there's nothing like the sense of excitement and anticipation as you head out towards your first location. However, don't feel too deflated if things don't go to plan when you arrive. The weather, quality of light or a range of other elements out of your control may not be as good as you had hoped.

In my case, I arrived at the Tide Mill in Woodbridge to discover not only that there

This misty-morning shot wasn't planned. In fact, it was spotted as I was driving to my next location

Shooting a panorama

While there's no substitute for a dedicated nodal slide, it's still possible to get decent-looking panoramic images with a ball-and-socket or three-way head. Avoid using a wideangle lens as this will lead to a lot of distortion, with a 50mm focal length being a good starting point.



1 Position the camera in portrait format and make sure your camera is dead level using your tripod head's spirit level. Once that's done, check that the camera sweeps through the vista without dipping down or rising at your end point.



2 Shoot in raw and set the exposure manually to avoid any discrepancies. Also, set and lock-off your focusing so it doesn't shift as you move from left to right across the scene. Start shooting, making sure there's at least a third of an overlap between each frame.





was scaffolding adorning the front of it, but also that the light wasn't as dramatic as I'd wanted. This resulted in formulating a quick Plan B and wandering further along the river walk so the Tide Mill wasn't as prominent in the scene, while several other subjects presented themselves to focus in on.

Having got some shots I was reasonably happy with, I decided to cut my losses and head back to the car. It was as

Top right: Shooting early morning light means ND grads are a must to help balance the scene

Right: Even if conditions aren't perfect, make an effort to get out and shoot



KIT LIST



▲ Torch

Whether you opt for a handheld one or a head torch, this is a handy piece of kit to take with you, especially if you have to walk to or from your car when it's dark.



▲ Comfy shoes

You're going to be spending a lot of time on your feet, comfortable and durable shoes are a necessity. You'll probably also want to pack a pair of wellies if you're working near water.



▲ Filters

It goes without saying that you're going to need filters. A couple of graduated neutral density filters are a good bet, while something like a Lee Big Stopper to shoot long exposures is also handy.



▲ Lenses

A wideangle zoom like a 16-35mm is ideal, although a standard zoom will still do a decent job. Don't forget to pack a telephoto too – something like a 70-200mm – for a slightly different view.



Shooting a long exposure

With blustery conditions at Walberswick and with the tide receding to reveal the remnants of the old pier, it was the perfect opportunity to shoot a long exposure. Let's look at how to set up and shoot with a 10-stop neutral density filter.

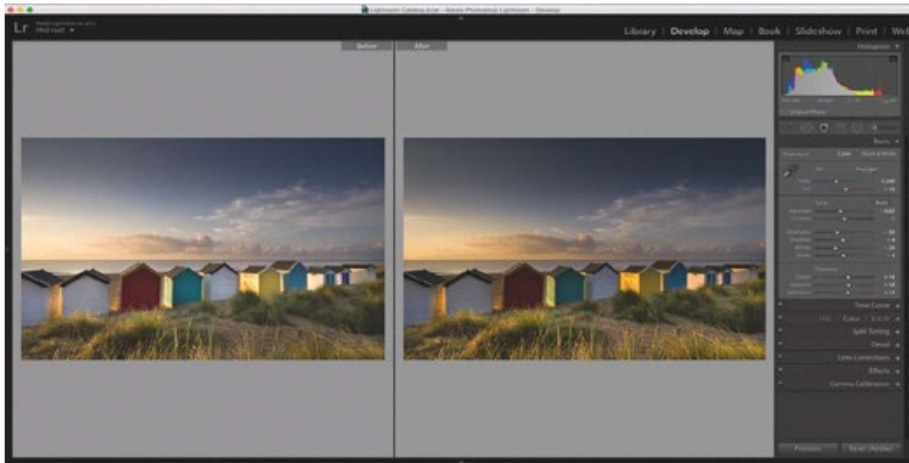


1 Compose and focus your shot before taking a meter reading without the filter in place. The Lee Big Stopper comes with a handy exposure guide, so you can easily work out the adjusted exposure once the filter is in place.



Editing

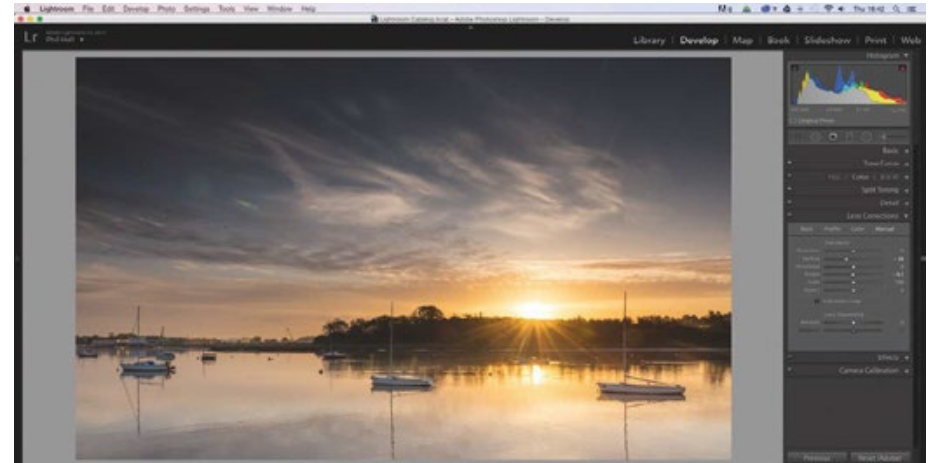
Whether you carry your laptop around to edit images in between locations, or make time at the end of your weekend to sit down and go through them individually, try make the time to post-process



1 General adjustments

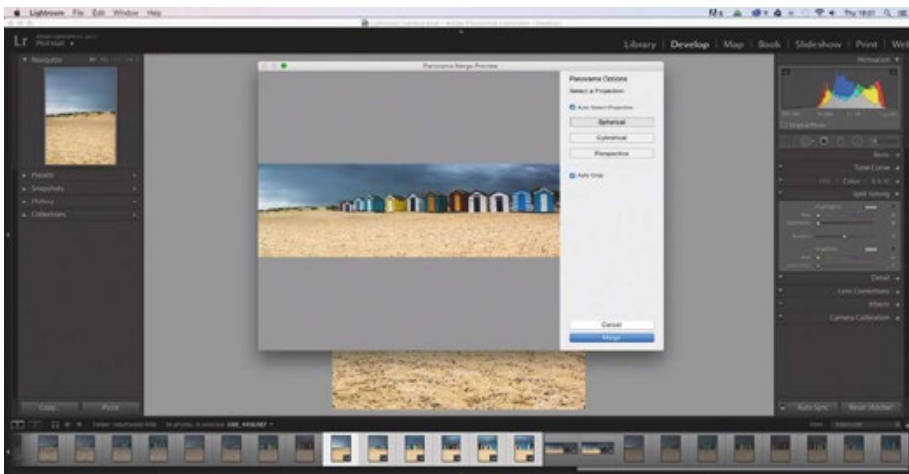
Spend time getting these core adjustments just right. Pay attention to your histogram, using the Whites and Blacks sliders to make sure you maintain both pure black and white in the image. Use both Clarity and Vibrance to add punch to your image, while the Graduated Filter and Adjustment Brush tools will allow you to darken skies and tinker with other elements of the image, particularly the foreground, to balance the image further.

some, if not all, your pictures (depending on how successful you've been). Otherwise, it's all too easy to let them linger on your card or hard drive. Everyone has their own way of editing and post-processing images, but here are some tips and tricks that will give your images that polished look.



2 Lens correction

Even the best optics can benefit from a little fine-tuning, so whether you're using Lightroom's Lens Correction tab or the similarly named tab in Photoshop Adobe Camera Raw (ACR), make sure you tick the Enable Profile Corrections box. Some subjects with man-made elements sometimes require a little manual adjustment, particularly if you've got converging verticals, so spend time with the manual sliders to tweak the image a bit further.



3 Creating a panorama

You've learned how to shoot one (see page 12), but here's what you need to do once you've downloaded your images. In Photoshop, make a batch raw conversion and save them all in one place. Then go to File, select Automate and then Photomerge. Find your files and select Auto for the layout. In Lightroom CC, simply select your images, right click and select Photomerge from the drop-down menu, before selecting Panorama. Choose your Projection and Auto Crop.

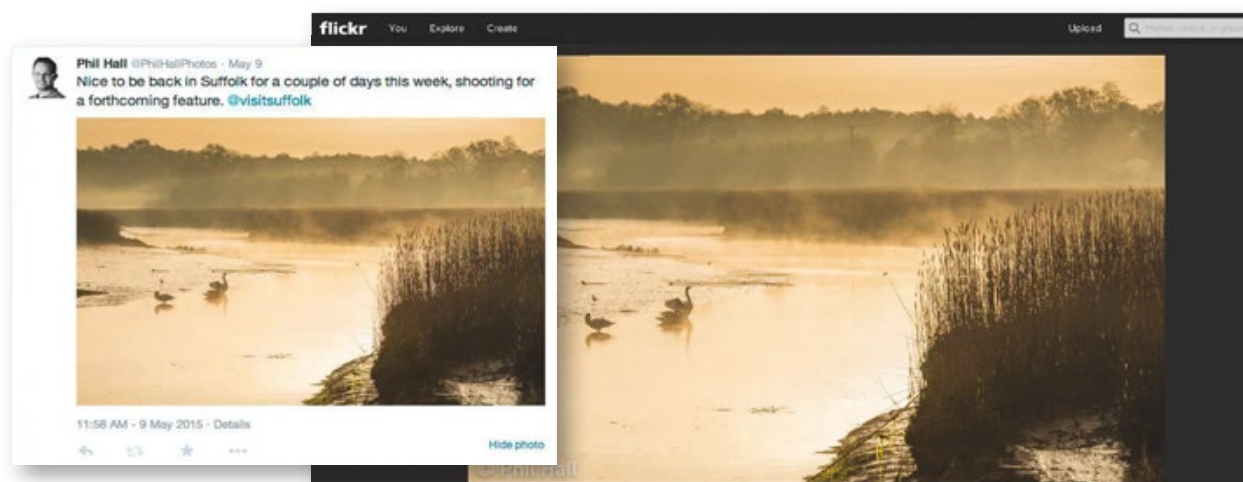


4 Add a split-tone effect

If you want to give your mono images a little twist and add some subtle hints of colour to the shadows and highlights, split toning is a great way to achieve this. Using the Split Toning panel in either Lightroom or Photoshop ACR, you can set the Hue for both the Highlights and Shadows, toggling the Saturation of each, while the Balance can have a big impact on the overall look. Aim for lighter colours in the Highlights and darker tones in the Shadows.

Sharing

Once I've finished editing my images, I often find it's a good idea to leave some time before coming back to them. Returning with fresh eyes will often let you see photos in a different light – they may not be quite as good as you remember, or some that were down the pecking order may have taken on new appeal. Once you've settled on a couple of favourites, though, make sure you share them. Image-specific social sites like Flickr and 500px are great places to start, but don't forget the likes of Twitter, Instagram and Facebook to reach a broader and more-varied audience.





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LETTER OF THE WEEK

Light work

We see so few programmes about photography on TV that last month's Sky Arts documentary *Looking For Light* about the brilliant Jane Bown, was more than a little welcome. Despite her rather disruptive and troubled childhood, this petite and determined lady achieved legendary status through her amazing mono portraits. Even viewing them within the confines of the programme they looked superb. I've not had the pleasure of a 'live' viewing of Jane's work but hope to one day.

In these digital times it seems amazing that Jane's simple and no-clutter approach to shooting portraits could yield such fine results. And despite the documentary's title, the only light Jane sought for her pictures was from the nearest window. No flash units, meters or brollies; just the simple and most basic of lighting that's available to us all. Then there's just the small matter of matching her eye for a great picture. Plus the way she could charm her subjects.

I loved the anecdote about

her being sent out among a pack of press photographers. When told to be careful she quipped, 'My elbows are as sharp as anyone's.'

Yes, and her pictures too. Beautifully sharp and beautifully printed. What a legacy she left us!

Mick Bidewell, Newcastle upon Tyne

I know everyone in the AP office also enjoys Jane Bown's work, and she will be sorely missed. As you say, she photographed so many important figures from recent history, be they politicians or entertainers, and she did an amazing job given how little time she often had with a subject. You're also completely right when you say the lighting and locations were kept simple; but the real skill of her work was in capturing her subject in a way that revealed a little of their character we would otherwise rarely have seen
– Richard Sibley, deputy editor



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Happy snaps

I am writing in reference to *My life in cameras* with Michael Topham (AP 30 May) which has revived happy memories for me as my first SLR was also a Canon EOS 500N. The camera has a Canon 18-55mm kit lens, which I find to be superb. I also have a Canon 45-200mm lens for this camera, but I cannot seem to get the AF to work when it's fixed to the body, so I use MF mode instead. The camera was a 21st birthday present in 1998 and I still remember choosing it at my (now closed) local independent camera shop (who really knew their stuff). I chose the EOS 500N, I think, partly because of the knowledge of the shop staff, and that you could try several



The EOS 500N – a memorable first camera

cameras for size without feeling pushed into buying. I have since moved on to a Sony Alpha 350, but I still have my EOS 500N. The photos taken with the 500N nearly always come out all right and I don't think I'll ever get rid of it due to all the happy memories it holds.

James P Kendall, West Yorkshire

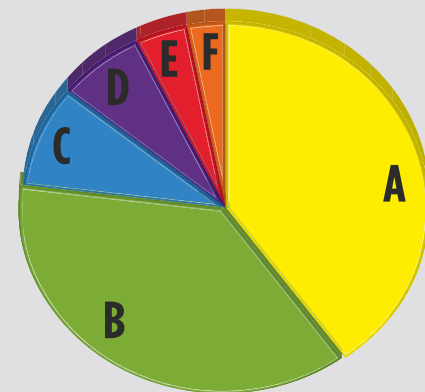
Clever cap

Regarding lens cap losses (*Photo Hacks* AP 16 May): rather than have a lens cap dangling on string, I have a different solution. Put the branded cap in the box for when you sell the lens, and buy an unbranded cap online. These only cost about £2 including postage, so no sweat when they vanish.

David Shapiro, Sheffield

Drone wars

The online footage of pop star Enrique Iglesias slicing his fingers on a drone during a concert made me squirm. There's no doubt these devices are amazing when used by people with a bit of common sense. But



In AP 30 May we asked

Have you ever shot through, or put, a non-photographic accessory in front of a lens to create a particular effect?

A Yes, it added something to the image	40%
B No, I like my images to be clear	37%
C No, I can add effects with software afterwards	9%
D Yes, but I didn't like the result	7%
E Yes, it wasn't deliberate, but I did like the effect	4%
F Yes, it wasn't deliberate, but I didn't like the effect	3%

What you said

'Yes: paper, glasses, bottles, mesh, speaker grills, CD cases, server doors, inside microwaves and myriad other things'

'I've tried the old "Vaseline on the lens" trick to give a soft focus effect, and various filters, but none of the results were ever that successful'

'I once used a broken bottle (broken on purpose) over my lens so I could have a view of a wine glass through the top of the bottle. Inside looking out'

'Strange options – almost as if none of us would do it deliberately! I do!'

'Way back in the olden days, even before Cokin Filters were born, we used nylon stockings to diffuse things'

Join the debate on the AP forum

This week we ask

Do you still have your first-ever camera?

Vote online www.amateurphotographer.co.uk

Guess the date



Every other week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). To guess the date of this cover (above), head to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The camera in AP 30 May was the Canon EOS 300D. The winner is Nigel Hayes from Hampshire, who was the first correct entry picked at random.

➤ sadly, that isn't always the case. While driving home from a shopping trip with my wife recently, we encountered a traffic snarl on a motorway bridge near our home. As we sat waiting, a drone (with a GoPro camera) came drifting over the edge of the bridge and hovered just above me. It buzzed back and forth for a few minutes before disappearing. Had there been a flow of speeding traffic, its distracting presence could have produced fatal results. Whoever the idiot controlling it was will (hopefully) have footage of me giving them the V sign for their stupid actions.

Jim Osborne, Durham

As we've commented before, drones have the potential to produce amazing images, but they should obviously be used responsibly – Richard Sibley, deputy editor

Review tips

I read every camera test or review in AP to find out what's new and plan possible future purchases. What I would like to see in the tests is a big picture of the back and another of the top of the device, as well as the front. It would be very helpful to know where the buttons and dials are, what they do and, very



www.TheVideoMode.co.uk has tips on shooting video with your DSLR

importantly on compact-type cameras, to know quickly: is there a viewfinder?

I would also like to see the comments on video controls and performance moved to a separate box on the page. According to your recent survey, 89% of your readers never use the video facility of their digital camera anyway.

Richard Bond, Hampshire

Sadly, we have limited space to add in everything that we, and you, would like. We often go into more detail in our online reviews and include extended images galleries there, so you can see shots of, and taken with, the test camera. As for video, we usually give

this a brief paragraph in most reviews (unless it is particularly relevant to the camera). We understand most regular readers don't shoot video, but we do need to make sure it's covered for those who may read the magazine purely for a featured review. In fact, we've just launched an entire website dedicated to shooting video with your DSLR camera, www.TheVideoMode.co.uk. It's full of tips and advice and in the coming months we'll feature more reviews of just how cameras shoot video – which should hopefully free up a couple of lines in each review! – Richard Sibley, deputy editor

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In next week's issue On sale Tuesday 23 June



The 5DS R has a 50.6-million-pixel, full-frame sensor, and we've tested one. Read our review to find out how good it really is

Photographing foxes

Luke Massey gives expert advice on photographing one of the country's most accessible wild mammals

APOY results

We reveal the top 30 in our Creative Wideangle round of APOY 2015

Olympus M.Zuiko Digital ED 7-14mm lens

Andy Westlake tests the Olympus wideangle zoom for the Micro Four Thirds system. See how it measures up



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WIN a place on our landscape, portrait and street photography seminar



WIN a place on our free one day seminar and workshop with three of the UK's leading photographers, and challenge your photography with a mirrorless way of working.
15th July 2015 at the Blue Fin Building, London

Amateur Photographer has joined forces with Fujifilm to offer a select group of readers a fantastic opportunity to meet and learn from three top photographers in the surroundings of AP's London HQ. Portrait photographer Damien Lovegrove, landscape photographer Paul Sanders and street photographer Matt Hart will all be sharing their expertise in a special day packed with talks, studio sessions and practical workshops.

Although working in very different fields, our experts all have one thing in common: they've all made the switch from DSLRs to Fujifilm's X system, and as well as picking up valuable tips that you can apply to your own photography you'll also learn the benefits of mirrorless shooting, and the huge advantages that the X system offers. Fujifilm will be providing cameras and lenses for you to use during the day (you can of course bring your own too) and there will be exclusive offers on Fujifilm's latest kit, so if you're thinking of switching systems this represents an unmissable opportunity to bag a bargain.

The day will start with an introduction to our experts in our state of the art theatre, after which you'll have the opportunity to attend a portrait demonstration with Damien and a professional model, a practical landscape photography workshop on the roof terrace and the Millennium Bridge, and a street photography session around the fascinating Borough Market area.

AP will provide lunch and refreshments throughout the day, and everyone will also leave with a goody bag. To find out more, and to win a chance to attend this very special experience follow the website link below. See you in July!



MATT HART
Street

Has the skills to observe and be virtually invisible, letting the world carry on around him without affecting the scene, in order to achieve his candid street style.



PAUL SANDERS
Landscape

His style reflects the spiritual feelings he has when on location, and the search for tranquillity.



DAMIEN LOVEGROVE
Portrait

Master of creative lighting, he has forged a successful career as a high end wedding and portrait photographer.

To win your place on this fantastic event visit:

Amateurphotographer.co.uk/xphotographer closing date: 1st July

Model behaviour

Dave Kai Piper considers the pros and cons of an online presence for creatives, and talks to **Russ Freeman** of PurplePort about managing a digital community

The technical side of photography is not the only thing affected by the rapid movement of the digital age, as where and how we source our models has changed too. Increasingly, we are spending more time online to communicate, network and share our work. Over the years I have been active on many image-based websites, all with the aim to network, source models and grow my business.

Many people are aware of Flickr, 500px, Behance and DeviantArt. Using the internet to showcase and network is a fundamental part of photography, and sites like Model Mayhem and Purestorm have become a vital part of many photographers' daily routines. Now we have PurplePort, an online platform that allows photographers and models to connect and collaborate. Just as people check their Twitter and Facebook feeds, photographers and models are checking PurplePort messages.

As new social media sites appear, I tend to join them. They are either free or very low cost with the options of upgrading, and you never know where the next big social push is going to be. I enjoyed my free account at PurplePort, but never got into the deeper use of the platform – such as involvement in the forums or community sides of the site. I was basically a light user who dipped in now and then to say 'Hi' and contact a model I couldn't find on Facebook when casting outside of agents.

Online communities

I am sure that I am not alone when I say I have been somewhat

wary of joining online communities, especially photography-related ones. 'Trolling' is a nasty buzzword these days, and it only takes a second to see the damage that can occur online. Why do I want my images online where people can comment and mock me? After a while, I deleted my account. I didn't want to be judged or start judging others.

As a professional photographer, my main concern was the happiness of my clients. I didn't want to read that someone online thought my photo was wrongly cropped. There is something in the back of my head that just does not sit well in this era of the keyboard warrior and the lack of transparency that online communities breed.

Models and photographers set up accounts in fake names and enjoy as much anonymity as they like, for both good and bad. After all, this is the internet, and you can be anything you want online. I think it would be safe to say that overall, online modelling and photography sites don't have the friendliest reputation for newbie photographers as a safe haven to mature and grow.

Personally, I have had both good and bad moments dealing with the online communities. My account was just sitting there unloved and my images getting zero attention. It seemed like the forums were full of people moaning and fighting. A community of young girls and photographers is always going to be fraught with problems – the mix of hairspray and egos can quickly create a toxic environment if left unattended and unchecked.

Recently I came back to Purple



'I Believe I Can Fly' by Sleepyrobot Photography. Model: Kseniya

© SLEEPYROBOT PHOTOGRAPHY

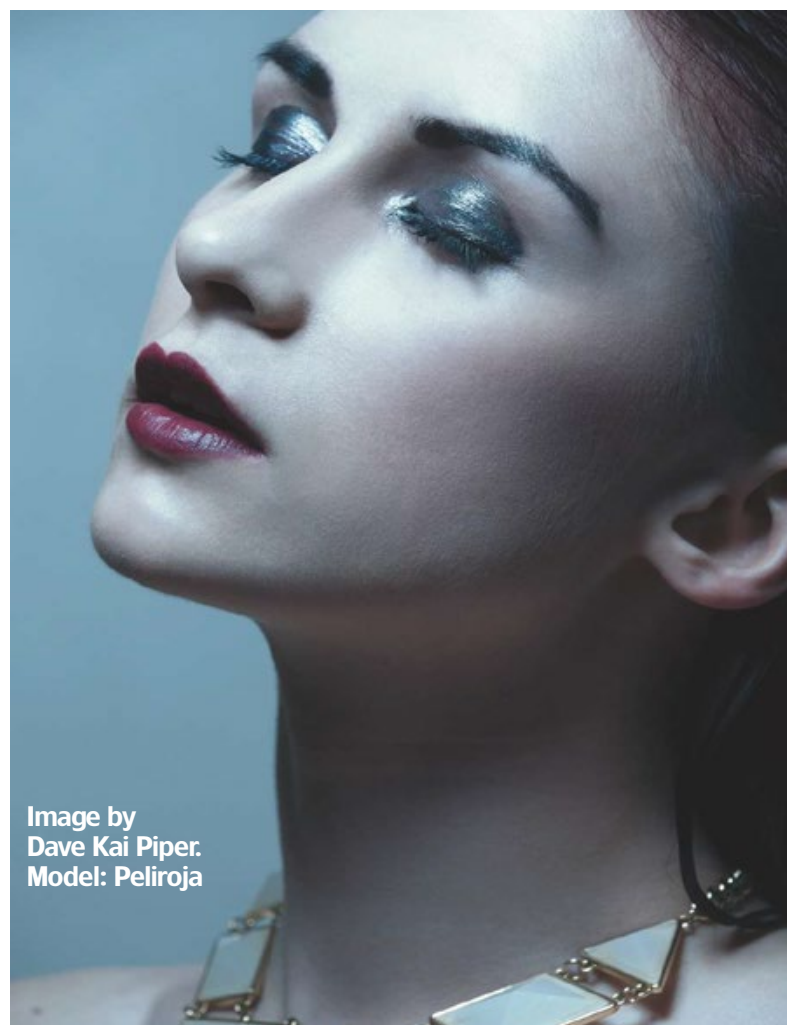


Image by Dave Kai Piper. Model: Peliroja

© DAVE KAI PIPER



'Stun in the Sun'
by Alan Williams.
Model: Suzie Day

© ALAN WILLIAMS

Port. I decided to take a proper look into the community and invest some time into understanding and trying to see if I was missing anything. The site was growing and growing. It all came to a head when a model asked me for my 'PP' account; she was shocked when I said I didn't have one and she questioned if I was a photographer or not. I simply suggested she look at my website. I still did not get a premium account (which gives you more access to statistics and lets you upload more images).

Over a few days I had someone guide me through the DOs and DON'Ts of PurplePort: how to get the best out of it and how I could benefit from it. As a result, I quickly came to the conclusion that since my first time on the site, I had been doing it all wrong. The first thing I had to understand is that PurplePort is not a place to make money, unless you are a model. On

PurplePort money flows one way: photographer to model. If you're a photographer looking for work you are in the wrong place, and if you are a photographer looking to feed your ego you're going to have a hard time on the site. However, PurplePort works where other networking sites fail; when you lower your guard and participate in the forums, you can get much more out of the site.

It seems many of my first conclusions about PurplePort were pre-judgmental views and in some cases wrong. Overall, the community is a vibrant one where you can ask open questions, and get constructive advice – as well as give it.

For the models this is useful and can be vital in terms of safety, while checks are in place to maintain the intended tone and nature of the site. With social networking and particularly on PurplePort, you get out exactly what you put in.



Behind the site

PurplePort's Russ Freeman shares the background to the social networking and collaboration website

After using PurplePort for a month or so, and as the site just breaks the 22,000 active-members marker, I spoke to owner and CEO Russ Freeman about how it came to be, and what it takes to build and manage such an online community. Among other things, I wanted to find out why PurplePort works in the way it does, and what makes it different from other networking sites from the owner's viewpoint.

How would you describe the website and what were the initial intentions for the site from its founding members?

PurplePort is a social networking and collaboration tool for models, photographers and related creatives. When designing the service we hijacked and adapted lots of designs and ideas from a variety of websites including Flickr, Tumblr, Twitter and Facebook. We spent a few months going through our

competitors' sites and applying the good ideas they had and combining them with ideas from elsewhere.

We wanted to design a service that would help you network and get noticed – simple things, such as allowing all images uploaded to be seen in one long list; seeing the recently joined members; making it easy to search by location rather than by regions; making our groups approachable by policing them well; and encouraging people to join in by sending helpful notifications. We even have a Your Account Health page, where you can get tips.

Three years in and we have lots of concepts we haven't implemented yet and lots of designs for features that will help people connect, get together and create beautiful photos. PurplePort is definitely an ongoing project in this respect.

Today PurplePort has more than 22,000 active members. What is the split between



Above: Image by Dave Kai Piper. Model: Beffy

Below: 'Play Me a Tune' by John Snapaway. Model: Peter Maverick

photographers, models and other creatives? What is the creative vibe of the site and what are new members going to enjoy most in the site?

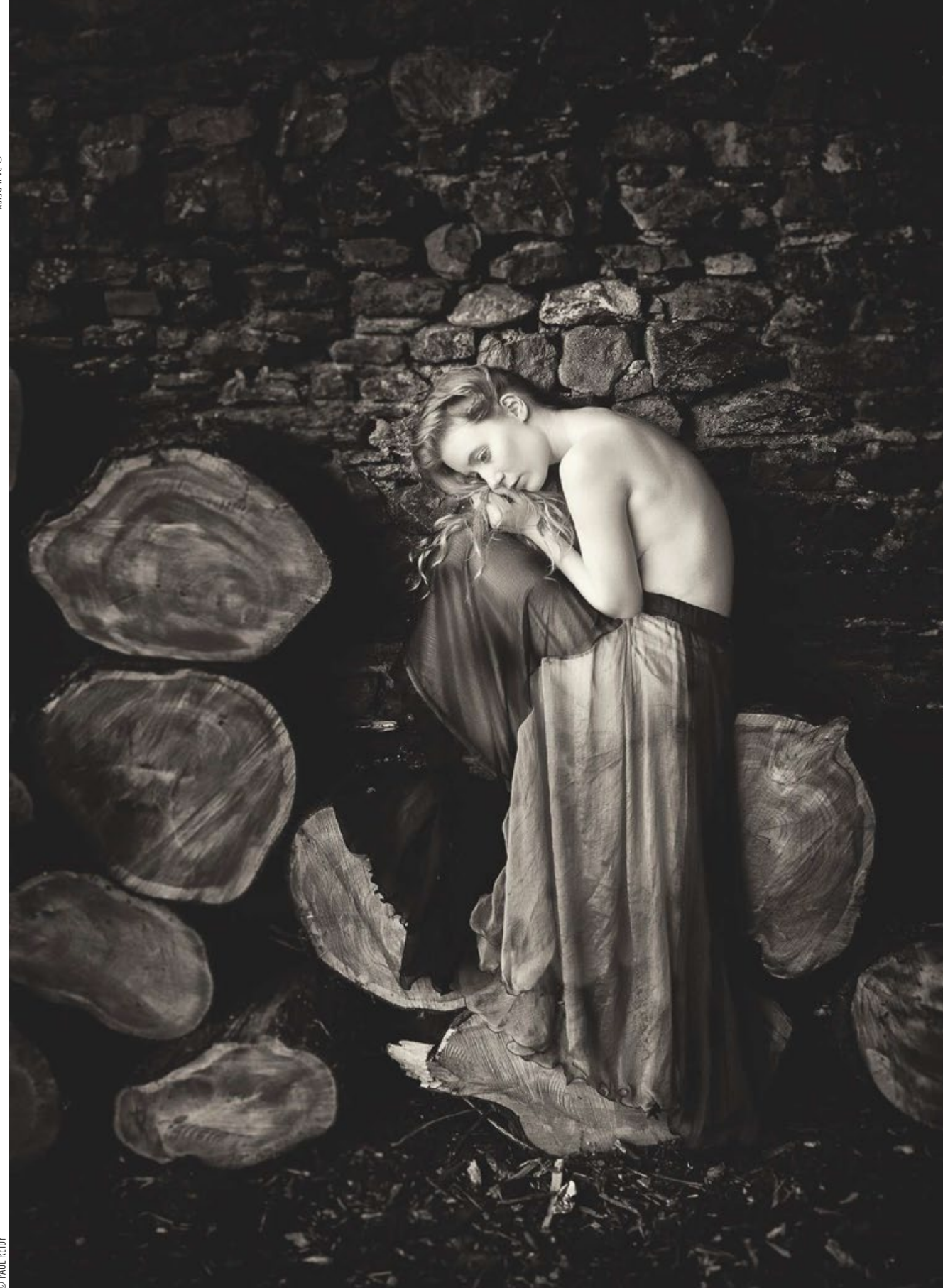
Around 35% of the members are models, 57% are photographers and everyone else makes up the



© JOHN SNAPAWAY



© PAUL REIDY



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remainder. This seems to be the same across all similar services.

I don't think there is any one overall creative vibe. People join looking to achieve their own goals, whether that's a fashion model looking for paid work or a student make-up artist wishing to collaborate with other creatives. Everyone appears to find his or her own thing.

If I were a new member, I'd certainly enjoy the massive amount of activity on the site. This is a service with so much going on. I still find it amazing to see so many inspiring photos and creative people, and so much willingness to share and collaborate. I've loved that right from the beginning and I still love it now.

What does the future look like for the site and what are the plans for continuing to grow the forums that are quite active? As with all internet sites and forums, they can be subject to trolling behaviour – what measures do you have in place to control this?

To be honest, we don't need to do anything major or specific with the groups as they just continue to grow all on their own. This applies equally to the activity in official PurplePort-created groups as well as the member-created groups. On PurplePort we have 230 groups of which only 30 are official site-created groups. You can leave or join groups as you wish.

We have very strict policies for

what gets posted in the groups. This varies from content that simply does not belong on PurplePort as well as content posted in the wrong groups. Our members are encouraged to report anything posted that they think isn't suitable or can report members to us who they think are behaving unprofessionally. We obviously take our members' safety very seriously. Everyone needs to feel they are in a safe and supportive environment to collaborate.

As for the future of the site, we're just loving seeing it grow and seeing our members using the site with all its current features. As time goes on, with more members, more sharing and even more features, we are giving members new ways to share work and collaborate. It's a very exciting stage.

'Lost Thoughts' by Paul Reidy. Model: Lulu Lockhart

It seems like the site has a very wide range of styles and ability levels, so how do you cater for them all?

We do nothing – the system takes care of itself. Sometimes people of differing levels or skills do butt heads and we step in to help resolve the issue. However, that's quite rare. PurplePort is a site that caters to members of all skill levels, and we encourage our members to support one another, be it through the groups we created for sharing a shoot, constructive image critique, or the features we've built in where members can specify they are willing to mentor others or looking to be mentored. We want everyone who joins to be able to grow and improve, and enjoy creating wonderful images.



**'I Say a Little Prayer for You' by Bob Richards.
Model: TreasaT**



© BOB RICHARDS

➤ **As a site that handles thousands of images, can you track the information about the photos? What are some of the more fun facts about seeing the back-end data? Can you track to see which cameras are the best or most used? Can you tell who the best models are or track current trends in photography styles?**

Ha! You want me to say something like, 'The best images are shot using Nikon'. No, we don't track that kind of information. We have it, but we don't do anything with it, although perhaps we should.

Tracking styles is hugely subjective, as I'm sure you know. What I think is fashion you might see as bland; what I think is art you might see as nonsense.

Our members can browse photos on the keywords they have been tagged with and collect images into lists to look at again at a later date for inspiration. We also have gadgets such as 'random' and the 'most popular images' list that looks at the number of member-loves an image has received over time and then displays them in an ever-changing gallery.

We also run a daily competition where members can upload photos

on a theme and vote for a winner, which seems to be a hugely popular and well-used feature. We also have our famous Front Page Image (FPI) system that displays a range of great work selected to be featured on the front page of the website from our team of volunteers, the PurplePort

To see more, visit PurplePort at www.purpleport.com and to see Dave's PurplePort account visit www.purpleport.com/portfolio/davekaipiper



**'Can't Deal with the Constant Battles' by John Pullan.
Model: Angel Price**

© JOHN PULLAN

Community Team. This was originally set up with the purpose of advertising the great work available on the site to potential new members when they first arrive at PurplePort.com. Although this is still the primary function of the system, it has become somewhat of an online sensation, with members regularly sharing and seeking out their latest FPIs.

You have a system similar to Facebook where people can like and comment on images. It would be fantastic to see some of the more popular images on the site and the people responsible for creating them.

Popularity, whether it's through people loving an image, adding it to collections, commenting on the image, or how many views an image gets, is no measure of whether the image is a good one. Again, it's so intensely subjective.

However, we do have the systems I mentioned before, such as the most popular image and FPI gadgets and a 'Yesterday love' page that shows the most commented and most-loved images, and most-viewed profiles. Finally, a great way to see popular images is by following @PurplePort on Twitter.





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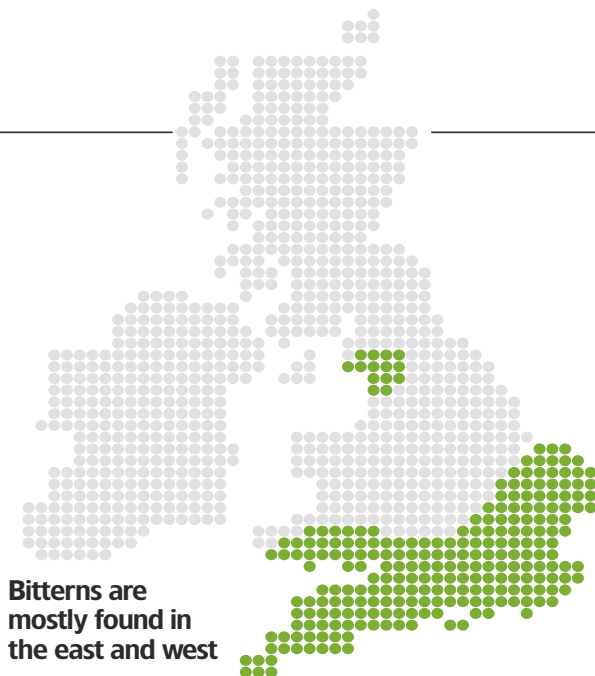
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Bitterns

Bitterns are members of the heron family and live in wetland environments. **Oscar Dewhurst** looks at what it takes to capture these secretive birds



Bitterns are mostly found in the east and west

About the bittern

One of the UK's most elusive birds, the bittern has some of the best camouflage in the animal kingdom

- **Location** Breeding birds are mostly confined to East Anglia, the West Country and other small areas, but birds are far more widespread in winter
- **Size** 79-80cm, with a 100-130cm wingspan
- **Nest** A shallow platform of reed stems low across the water within the reed bed, 30cm across
- **Diet** Fish, amphibians and insects
- **Population** There were 140 'boomer' males recorded in 2014



This image was taken inside the M25 at the Wildfowl & Wetlands Trust London Wetland Centre



ALL PICTURES © OSCAR DEWHURST

Large reed beds are favoured by bitterns, where they prey on fish and amphibians

KIT LIST

▼ Binoculars

I never go out without binoculars, as it is far easier to spot things with these than with a camera viewfinder due to their clarity and light weight.



◀ Tripod

Photographing bitterns involves patience. A tripod is essential so you can keep your camera at the ready without having to hold it up all the time.



Habitat

Bitterns favour wetlands with large reed beds. They hunt along the reed margins in shallow water, looking for fish and amphibians. Birds will move slowly and keep low to the ground, pausing when they've seen something and lowering the tip of their bill into the water before striking. Norfolk and Suffolk are my favourite areas to photograph them in spring and summer – Suffolk's east coast being the best. In winter, bitterns are more widespread and can be found and photographed all over the country – even in the capital itself.

Best time to shoot

The peak shooting period of the year is any time between November, when they arrive at their wintering sites, through to June, when the chicks fledge. During cold snaps in winter, they are forced out of the reed beds to look for food and will even roost in trees. In the spring, you can photograph them feeding along the reed edges and making display flights. When the chicks hatch, the females will make regular feeding flights between hunting areas and the nest. The best time of day to shoot is early in the morning and towards sunset, as this is when they are the most active. It also coincides with the best light.

Shooting advice

Settings

Bitterns can be difficult to focus on as their plumage lacks contrast and is a muted colour, much like the usual background, so I use continuous AF with a single focus point to reduce the chance of the camera changing focus to the background by mistake. I tend to use aperture priority in most instances, unless the light is challenging or there is something that could confuse the camera, such as a very dark background, when I'll switch to manual for greater control.


Finding them

Bitterns draw birders and photographers from all over the country, so check your local bird club website (you'll find that most of these are organised by county) and their latest sightings page for locations of interesting birds. Once you know where you're going to try shoot, don't be put off if you don't see them first time round. I've spent countless hours waiting for bitterns to appear, and they regularly don't show at all! Be patient and persistent and you will see them.

Approach

With bitterns, you often only get a short period of time to photograph them, especially if you're only seeing them in flight. Because of this, it pays to be ready. After you've waited for a few hours with no success, it's easy to be distracted by something as simple as a mallard flying past – only to look up afterwards and see a bittern in glorious light gliding past at the perfect distance!

I find a tripod helps here, but always stay focused and alert. If you pick up the bird early, focus on it and track it all the way in as it comes into view.



Minsmere on the Suffolk coast is a favourite spot to find bitterns

After hours

Press photographer **David Hedges** takes a wander through the streets at night and documents the people he finds working while the rest of us sleep

It's fascinating how the world changes at night. When the nine-to-five workers head home for the evening, a whole new side to a city comes to life. It's quite often a hidden side too, as most of us are tucked in bed.

There are people out there working away to keep the world running while we sleep, yet there's something strangely peaceful about this night-time world. It's amazing how a city can transform from the crowded, loud, frenetic place that it is during the day, to an empty and eerily quiet shell at night.

This series of images found me shooting between the hours of 8pm and 5am. Often I would try to get a couple of shoots in during a night – after completing a day's work as a staff press photographer for South

West News Service (SWNS). The important thing with this project was that I not only wanted to focus on a broad spectrum of subjects, but I also wanted to capture subjects who would be visually interesting. For example, in Bristol I photographed an engineer working on a train in a depot, while in London I focused on door guards at Hampton Court Palace.

Not wanting just to prioritise city workers, I also headed out to the countryside and photographed a farmer on his tractor working late into the night (see below).

I had to approach the people I photographed in different ways, depending on their profession. Usually, as in my day job, I much prefer capturing natural, candid moments, as they are a truer



ALL PICTURES © DAVID HEDGES

reflection of a subject. If people are unaware of the camera being there, they don't feel the need to play up to it, or shy away.

The professions that required more access, such as the train engineer, inevitably had more planning to the shoot than the street cleaner in London, which was completely spontaneous, but this was mainly due to health and safety issues. Once I was in the train depot with the engineer, I could capture candid moments as the staff went about their night shift.

Shooting at night

I shot this project using a Sony Alpha 7S, because I needed a camera that would be quite forgiving in low-light conditions. It's a much smaller camera than I'm used to working with, which was the first positive point as it meant I could just pop it



in a large coat pocket when not using it. The articulated screen was also a nice change from my Canon DSLR cameras as it allowed me to get a different perspective on subjects and still accurately compose the shot.

The camera was stunning in low light and allowed me to capture scenes that would have usually required extra lighting, or at the very least a tripod and long exposure. But as I was able to bump the ISO up to 409,600, it allowed me to practically see in the dark. For most of the scenes, I used ISO ratings between 6400 and 12,800 with no problems at all.

The main upside of this was that I didn't need to shoot using flash. Working with available light is usually what I do for work anyway, but it was nice to almost not have to worry about light levels, as I could push the ISO quite high. The only

shot where additional light was added was with the image of the farmer, where I placed a small LED light in the cabin to balance the exposure with the setting sun. Other than that, it was all ambient.

The main consideration I had to make in terms of exposure was to try keep the shadows as clean as possible. Often the night scenes were lit by a single source, such as a street light or a working light, which just meant keeping an eye on those shadows and trying to find a good compromise between noise and shutter speed.

Shooting the subject

Taking my time with each subject was important. Working as a press photographer has taught me to shoot around a subject quite heavily. The newspapers always want a variety of crops and expressions,

Above: David Hacker, who works for First Great Western, hard at work during his shift at a depot in Bristol

Far left: Gordon Robinson on his farm in Worcestershire

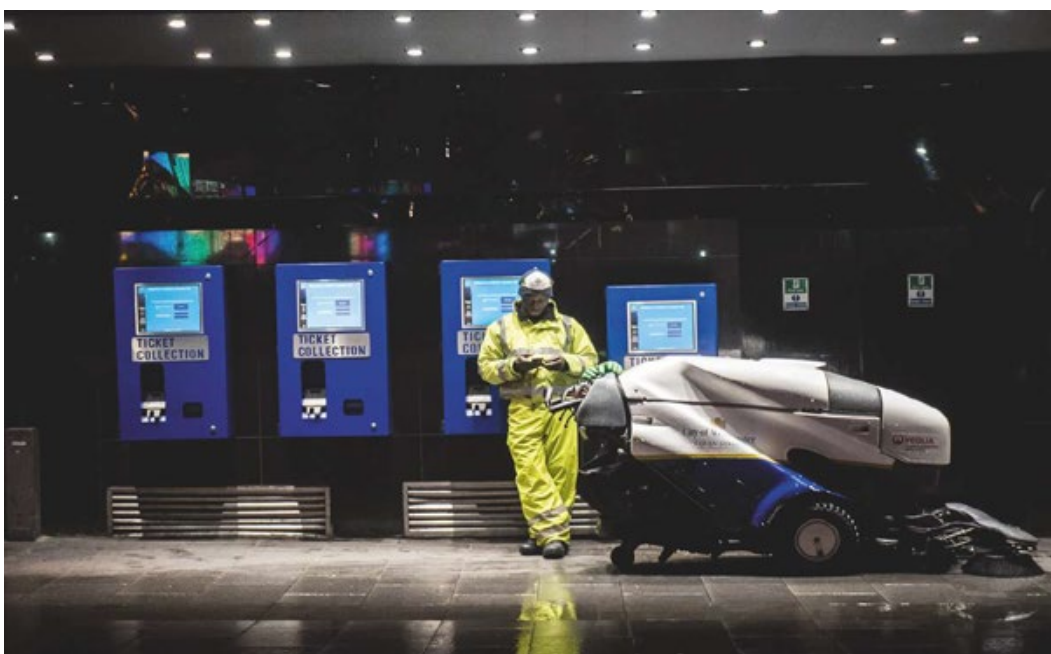
such as landscape, portrait and so on, so they can place an image onto the page easily. Therefore, with each person in this project I got a full set of pictures (maybe 20) and then whittled them down a bit further in the edit. I find that with this type of project a set works well, as you can decide post-shoot which photos work best next to another set of images and edit accordingly.

When shooting a photo essay, you need to ensure that you do your best to portray your subject in a truthful way. Shooting candidly is often a great way of doing this, as limiting your input into the scene will create a more natural frame. I have a mental checklist when shooting around a subject. I think: do I have a head shot, a medium close-up and a full-length picture, and am I showing the subject in their environment? But of course



Above: David Packer and Christian Lax lock up Hampton Court Palace, Greater London

Left: As the rest of us sleep, a street cleaner works the roads around Piccadilly Circus in London



➤ that sort of checklist can go out the window, as the situation is fluid and often unplanned. You need to be able to adapt and go with the flow. However, if you're looking to capture your subject in a single shot, then you need to keep in mind that a portrait should sum up that person in a single frame.

This could involve placing the subject in a relevant environment, the expression on their face or the tonality and mood of the image. All these aspects can contribute towards a successful portrait.

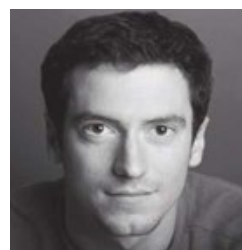
People often ask me to define exactly what I do. Am I a press photographer, a documentary photographer or a photojournalist? I think in many ways I am a documentary photographer, but

I think my official title has to be press photographer. This title incorporates many aspects of the documentary practice, but just places it into a tight news deadline.

But in my opinion, the aim of documentary photography and press photography is to tell a story of a person or place, and get it out to a wider audience to raise awareness or tell an interesting tale.

Press photography

I've always been interested in photography, but it all really kicked off when I decided to do a degree in it at Plymouth University in Devon. I had a great three years there, and they let me have the freedom to do my own projects and pursue any news stories I wanted – so long as



David is an award-winning staff press photographer working for SWNS, a national picture agency in the UK. He works both on spec and on commission for national newspapers. Visit www.davidhedgesphotography.com to see more

I got my work in on time! While at Plymouth Uni, I started turning up to news events and filing pictures to London News Pictures. I kept bumping into SWNS photographers on these jobs and when a position became available there I went for it. It all tied in rather nicely with finishing university, and I've been at SWNS ever since, which is around four years now.

Working for an agency is tough. The hours are long and you are often waiting around for ages for stories to evolve. But the job also gives you the most amazing access to places and interesting subjects to photograph. From photographing Dolly Parton in her tour bus at Glastonbury Festival, to soaring above the city at the Bristol Balloon Fiesta, I've had a great time and have been lucky enough to photograph some interesting things. No two days are ever the same.

I feel really privileged to have received the Young Photographer Bursary and Videographer of the Year awards at the 2013 UK Picture Editors' Guild Awards. It's really great to know that picture editors are appreciating your work, but it's by no means why anyone does press photography.

I think you really have to live and breathe photography in this job. It takes up so much of your time – day and night. But awards are always lovely to have, and the prize money helped me do another exciting project in the US.





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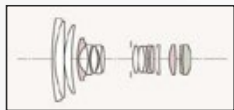
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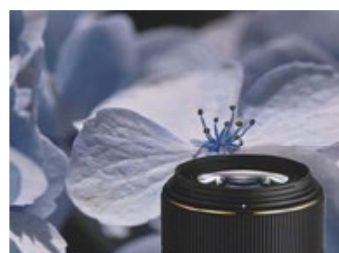
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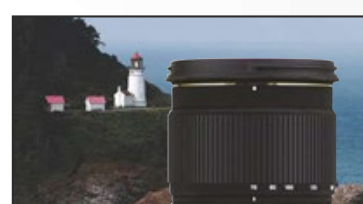
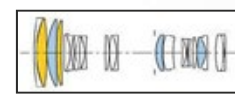
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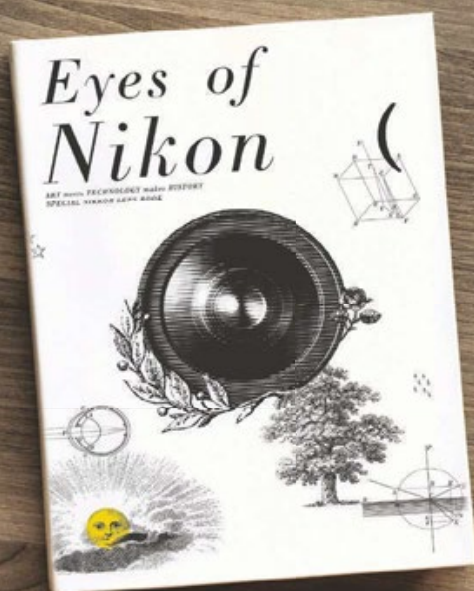
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*Quote by Moose Peterson - Nikon Ambassador and Wildlife Photographer

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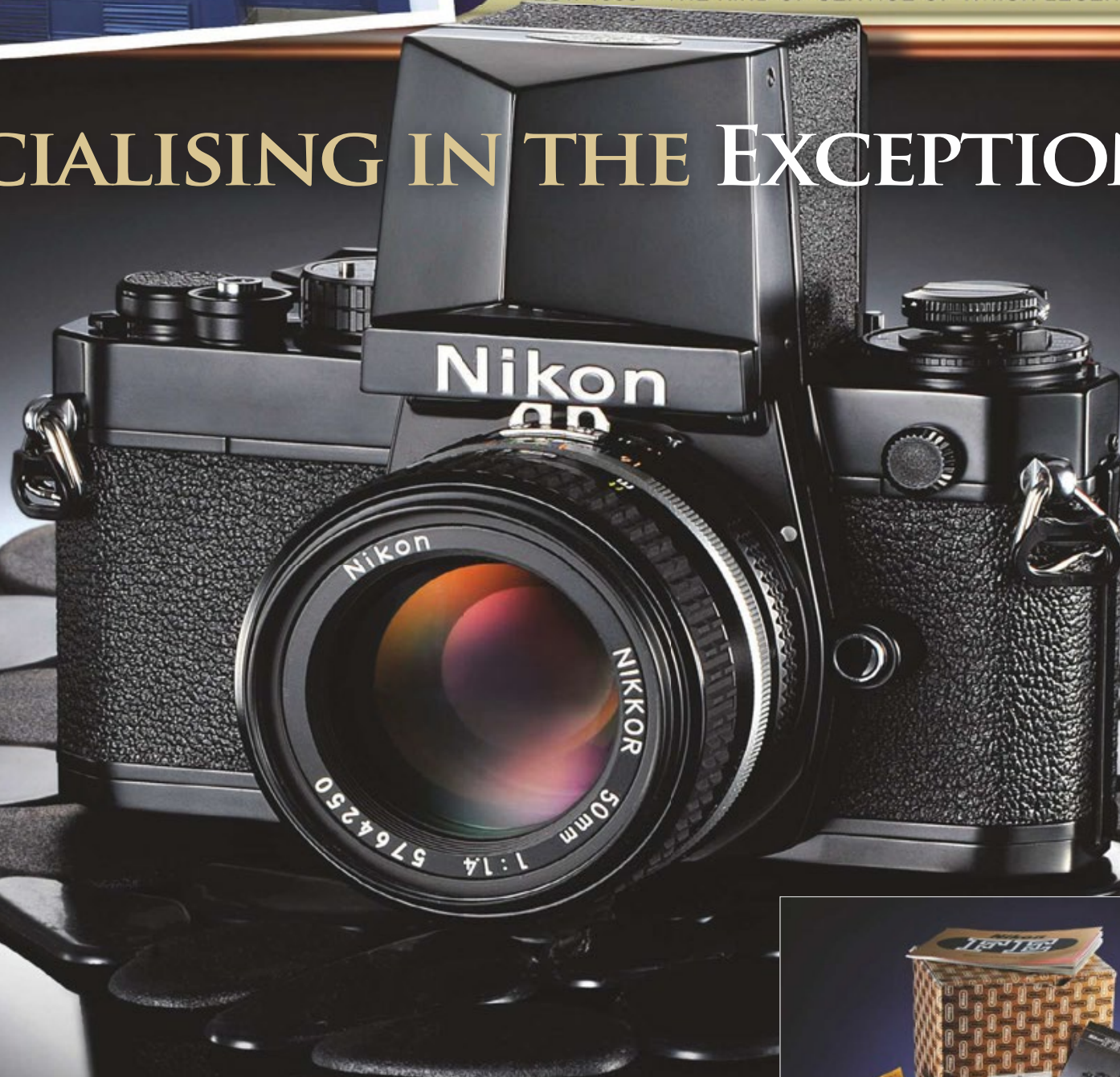
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Photography by Tony Hurst



NIKON FE ACTION CAMERA

The Nikon FE Action camera is very rare special Nikon FE with an F2 style action finder for use with a Niko-Mar underwater housing, only 100 of these cameras were manufactured and 50 were delivered with special underwater housing to National Geographic magazine photographers. The FE is a compact 35mm single lens reflex that offers aperture-priority automatic exposure control with shutter speeds from 1/1000 second down to 8 seconds, has interchangeable focusing screens and accepts a MD-11 for motor driven exposures up to 3.5 frames per second. All of the specifications of the Nikon FE Action Camera are exactly the same as the regular Nikon FE, except as follows: Viewfinder: Fixed eye-level, high-eyepoint "action finder" using special roof prism, finder magnification is 0.58X, permits viewing of entire viewfield with the eye placed 43mm directly behind the viewfinder. Aperture Direct Readout (ADR) is not provided. A metering range: EV2 to EV 18 with 50mm f/1.4 at ASA 10, Accessory shoe: Not provided, Flash ready-light in viewfinder: Not provided. Weight: 790g (body only).

This stunning example comes complete with original maker's box, instruction manual, The Nikon System Chart, The Nikon Way to Photography, Nikon Filters leaflet and Nikon FE Action Camera technical one sheet. The serial no. FEA 5400003 making it possibly the second one manufactured. Unused. £10,000.



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Reader Portfolio

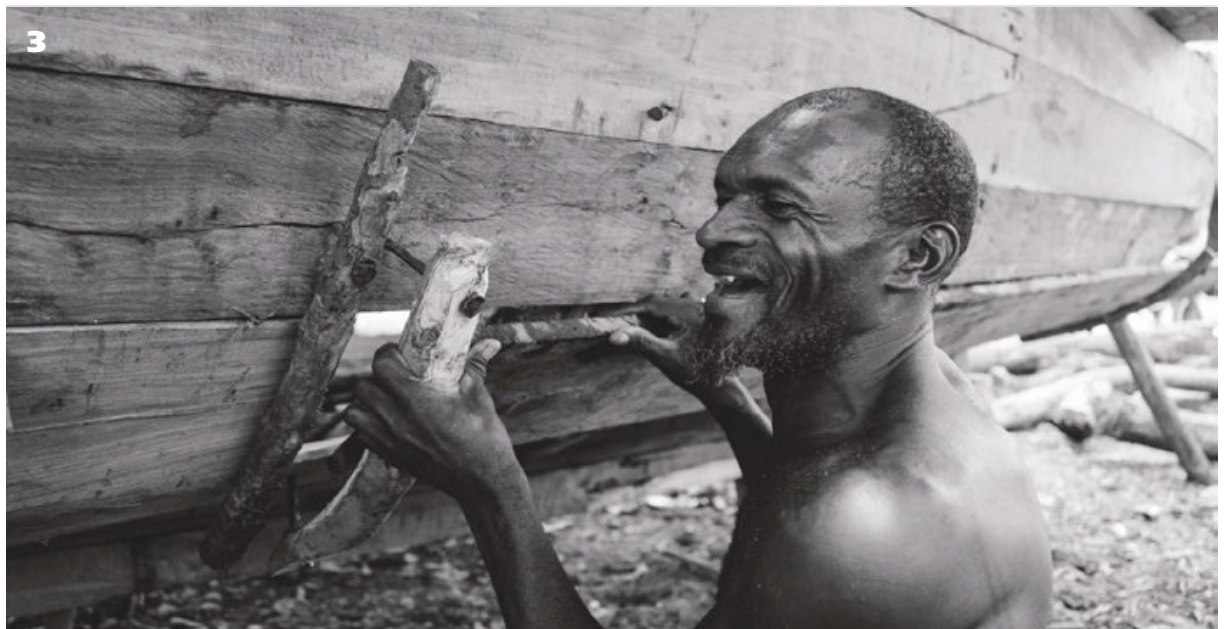
Spotlight on readers' excellent images and how they captured them



Hassan Abba, London



Hassan first picked up a camera in 2003, when his daughter was born. At the time, he was using a simple point-and-shoot model, but he soon upgraded to a DSLR and has been collecting a variety of lenses ever since. Hassan's primary subjects include his family and wildlife. However, he has recently developed a keen interest in candid photography. This is an interest that has gone hand-in-hand with his attempts to master the Sony Alpha 7 and getting to grips with the genre of documentary photography. All the images here were taken in Zanzibar.





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Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio

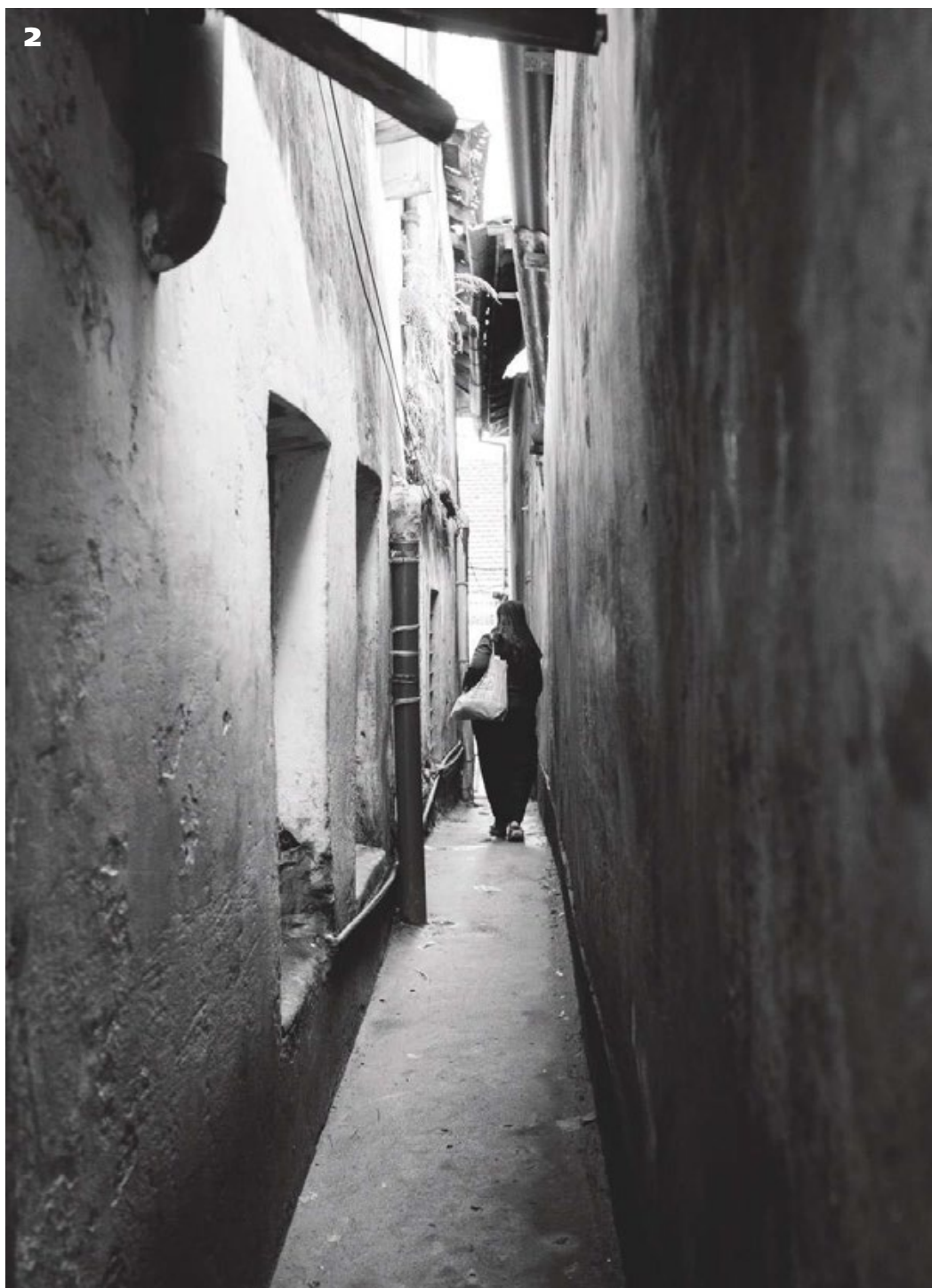


Fisherman

1 Hassan has achieved a nice mirroring of form here by waiting for the second boat in the background to drift into the optimum position
Sony Alpha 7 II, 70-210mm, 1/4000sec at f/4, ISO 125

Maruhubi

3 This is a fantastic example of candid documentary photography. Hassan has captured the man mid-conversation with a great expression on his face
Sony Alpha 7 II, 28-70mm, 1/320sec at f/3.5, ISO 500



Stone Town 1

2 Shooting from one end of the alleyway has meant the lines converge to a narrow point at the far end. The inclusion of the woman gives the image scale
Sony Alpha 7 II, 28-70mm, 1/160sec at f/4, ISO 800

Stone Town 2

4 Here we see another shot taken in an alleyway, but from a different viewpoint. Hassan has shot at 28mm in order to include as much detail as possible
Sony Alpha 7 II, 28-70mm, 1/125sec at f/8, ISO 100





Harry Read, Suffolk



Harry Read, 19, first began birdwatching around the age of ten. As he lives in Suffolk, Harry has often visited areas on the coast, particularly the RSPB Minsmere nature reserve, where his love of wildlife first developed. East Anglia is host to a variety of bird species and Harry is fond of photographing the scarcer species as well as the more common birds found in abundance in the area. In the future, he hopes to travel throughout Europe to capture the vast diversity of mammals and birds.

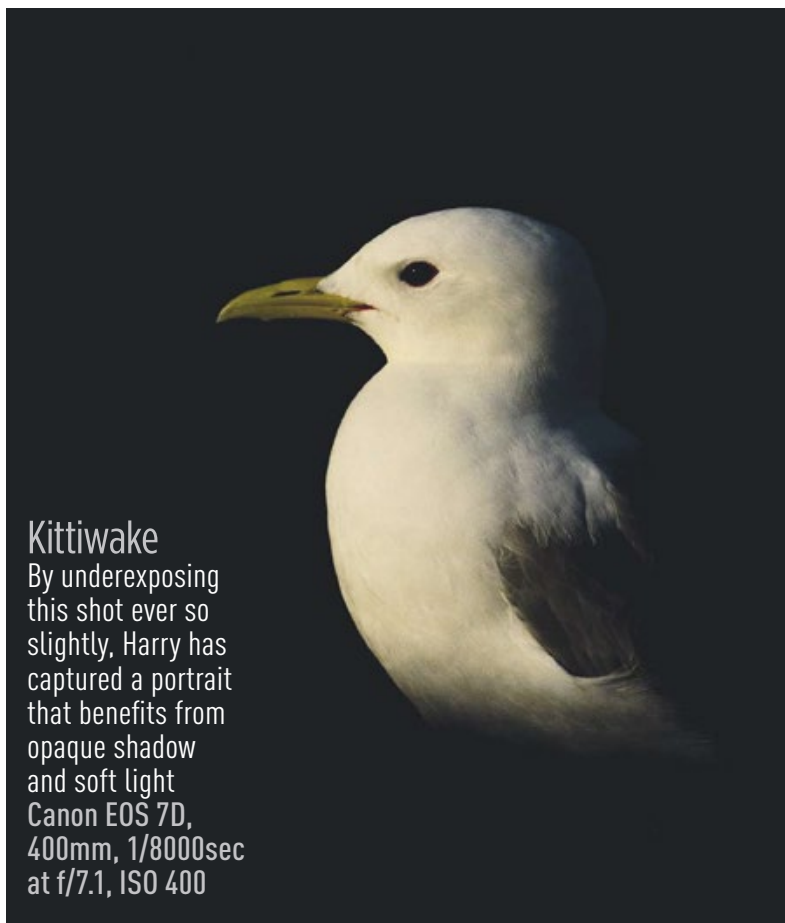
Whooper swan

1 Harry, shooting in close-up, has captured the graceful curves and shapes of the swan's neck, and utilised the sun's golden rays to act as a beautiful sidelight
Canon EOS 6D, 400mm, 1/640sec at f/5.6, ISO 500

Woodland nuthatch

Harry has cropped this image using the rule of thirds and has ensured the eye is kept in pin-sharp focus. He has also managed to stand in the right position to achieve an uncluttered and clean background

Canon EOS 7D, 400mm, 1/800sec at f/5.6, ISO 800



Kittiwake

By underexposing this shot ever so slightly, Harry has captured a portrait that benefits from opaque shadow and soft light

Canon EOS 7D, 400mm, 1/8000sec at f/7.1, ISO 400

2



Red grouse in flowering heather

2 It took four mornings for Harry to approach these grouse at dawn successfully, but it paid off with this intimate portrait

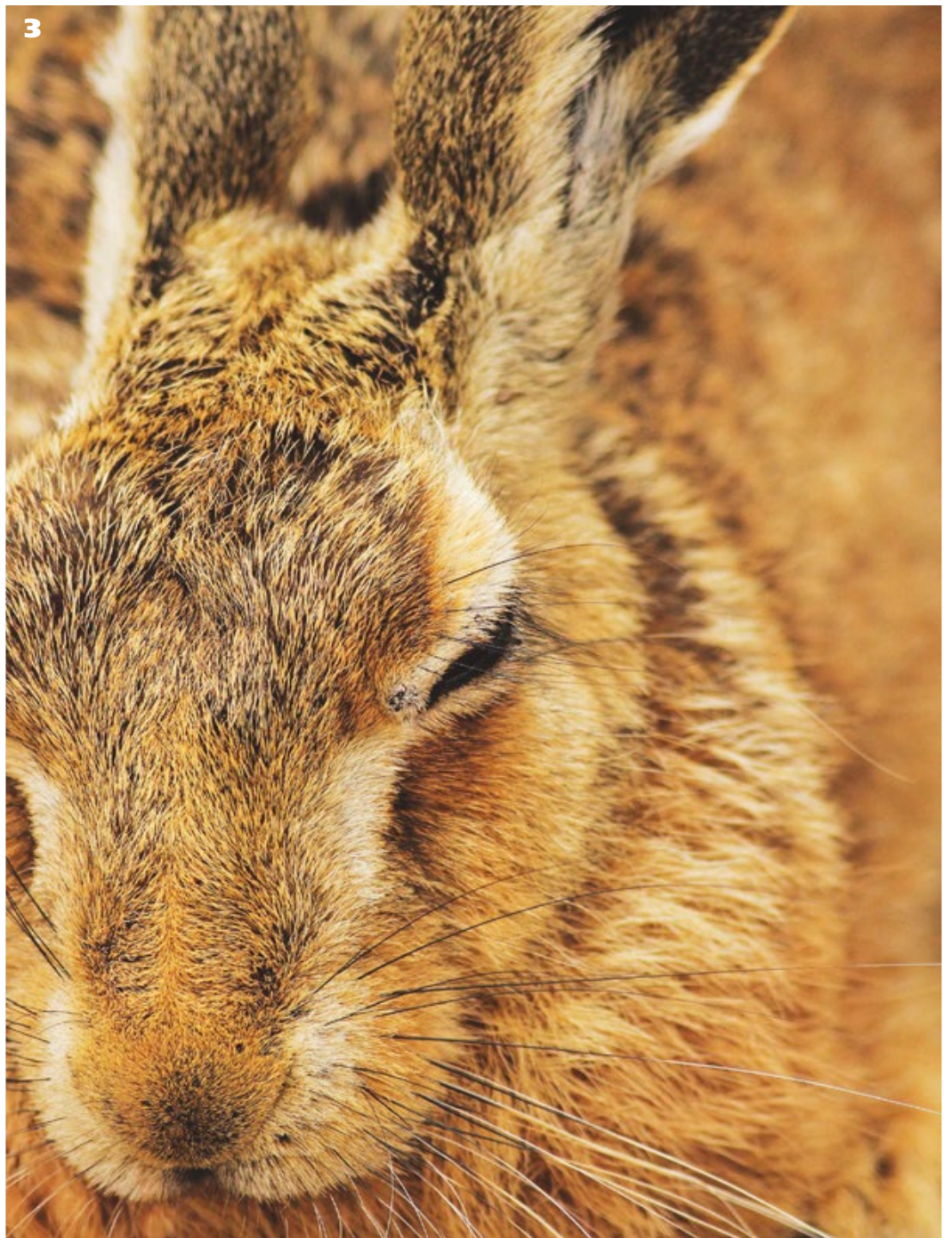
Canon EOS 7D, 400mm, 1/1000sec at f/5.6, ISO 320

Brown hare

3 Learning and memorising the habits of brown hares helped Harry in capturing this stunningly detailed close-up

Canon EOS 7D, 400mm, 1/250sec at f/5.6, ISO 400

3



Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

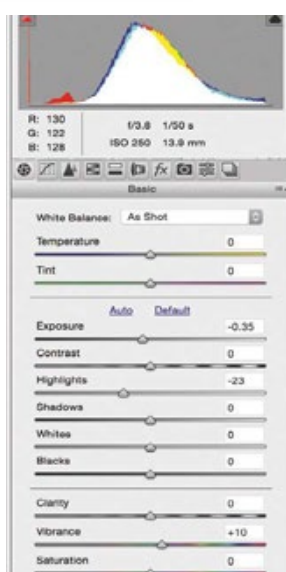


Intensifying tone and colour

THE MOST striking thing about this image from Adam Crudge is the symmetrical composition and the way the feathers' angle leads the eye into the centre of the image. This is therefore a perfect illustration of how a peacock's plumage is designed to attract a mate. I suspect the JPEG original image I was given to work with had already been pre-processed. I say this because the peacock's body appears to be much lighter than the rest of its feathers. In any case, the overall image could do with being made a bit darker to intensify the colours. I used the Basic panel and Tone Curve adjustments in Camera Raw to do this and an HSL adjustment to selectively darken the blues more. I like the original, but this treated version has more intense colours.

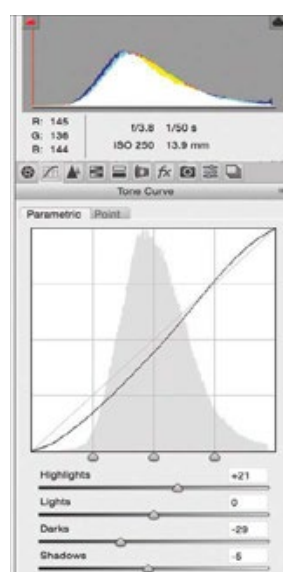
1 Basic panel adjustments

I began by opening the image in Camera Raw, where I went to the Basic panel and adjusted the Exposure to darken the photograph slightly. I followed this by applying a negative Highlights adjustment to darken the highlight tones. Finally, I boosted the Vibrance a little.



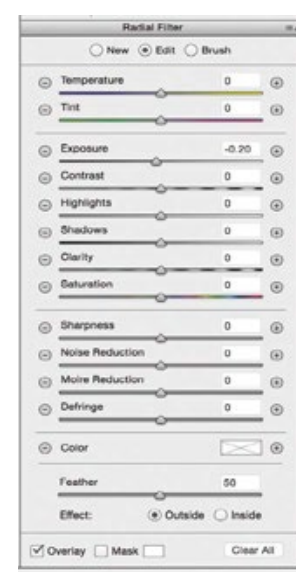
2 Tone Curve to add contrast

Having established the Basic panel settings, I went to the Tone Curve panel where I adjusted the parametric sliders to create the 'S'-shape curve you can see here. This allowed me to add more contrast and darken the mid-to-dark tones more.



3 Add a Radial Filter adjustment

The peacock's body was still too light, so I selectively darkened the luminance (via the HSL panel) for the blues. Then I selected the Radial Filter and added the adjustment shown here, which darkened the outer areas to help saturate the feathers and draw the eye to the centre.



Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com



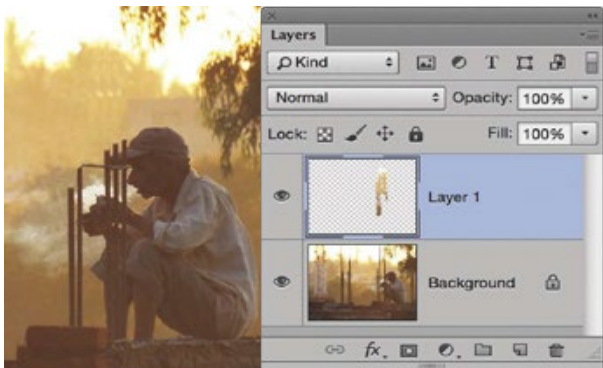
AFTER

Removing steel rods

RAVI Narayan has made very effective use of a long-focal-length lens here to compress the perspective. In addition, the early morning/late-evening light provides a lovely backlight, and I also like the composition. The one obvious flaw, however, is the way the main subject is obscured by steel rods. I would like to suggest there was perhaps a better

viewpoint slightly to the right of this shot, but the man may still have ended up obscured. Removing the offending rods represents a massive Photoshop challenge. My solution was to start by using the Clone Stamp tool to carry out the heavy-duty work, and then fine-tune this using a combination of the Clone Stamp plus Healing Brush tool to perfect the result.

BEFORE



1 Initial spot removal

The first step was to remove most of the steel rods without worrying about details, like the smoke or where the rods overlapped. I used the Clone Stamp tool in Normal mode at full Opacity carried out on an empty new Layer.



2 Perfect the retouching

Next, I used the Clone Stamp with Opacity linked to the pen pressure to retouch around the edges and remove the remaining rods. I then selected the Healing Brush to improve the blends where the Clone Stamp didn't suffice.

3 Apply Camera Raw adjustments

Lastly, I selected the two layers and converted these to a smart filter. I then went to the Filter menu and chose the Camera Raw filter, where I applied the settings shown here to improve the tonality. I also boosted the Vibrance to make the sunset colours appear more saturated.



Retouching using the Healing Brush

THE HEALING Brush works like a semi-smart Clone Stamp tool, which you use in exactly the same way by selecting a source point to sample from, and click and paint to set the destination. The relationship between the source and destination can be aligned, but it is often useful to set the Healing Brush to non-aligned mode so that the same source texture area is sampled when carrying out your retouching.

The Healing Brush analyses a soft-edged area around the cursor boundary to automatically blend the pixels within that boundary to smooth out any tonal gradations. So whenever you are retouching an area that has soft gradations, such as sky or skin tones, the Healing Brush cleverly blends the pixels you sample and apply, creating a seamless blend with the underlying image pixels.

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Vanguard VEO 37 Travel Shoulder Bag

£69.95 • www.vanguardworld.co.uk

Vanguard's VEO 37 shoulder bag is roomy and stylish, but subtle enough to disguise its intent, says **Andrew Sydenham**

At a glance

- Separate access to underside tripod-storage area
- Tripod-storage area doubles as long-lens storage compartment
- Padded easy-access pocket to take an 11in tablet or Ultrabook
- Fully adjustable shoulder strap for different carrying options
- Full-sized rain cover

LAUNCHED at The Photography Show earlier this year, Vanguard's VEO 37 is designed to discreetly hold a complete compact system camera outfit, such as the Sony Alpha 7 or Fujifilm X series and accessories, with everything easily accessible by your side. The upper compartment with its padded dividers can hold a camera body, several lenses and a flash. Removing the dividers allows room for personal items. The lower compartment easily holds a travel tripod and, if you choose to store a long lens in here, the tripod can simply be strapped to the fittings on the underside of the bag.

The black 600D polyester material with grey piping doesn't scream 'I'm full of camera gear!' either, so it's perfect for the photographer who wants to explore without giving the game away. And although it could shrug off a light shower, it also has a rain cover for more protection.

Verdict

The Vanguard VEO 37 has the feel and demeanour of a high-quality bag and will cope with much use and many miles of travel. How much kit you can squeeze into this lightweight shoulder bag is impressive, and I liked how easily customisable it is. The extra compartments for memory cards and filters with zipped and unzipped external pockets are a plus, and its stealth looks are an advantage if you're venturing off the beaten track.

Tripod compartment

Accessed from a zipped end flap, the tripod compartment allows secure storage for your travel tripod.

Zippered pockets

A secure side pocket provides ample extra space for any small accessories, plus a mobile phone or compact camera.

Rain cover

A full-sized cover with an integral pouch is stored in the side zip pocket.

Shoulder strap

The wrap-around nylon webbing strap with shoulder pad allows you to carry the bag across the chest, on your shoulder or tight underarm.

Amateur Photographer
Testbench
GOLD
★★★★★

ALSO CONSIDER

Manfrotto Unica Stile V

£40, www.manfrotto.co.uk
Like the VEO 37, the Unica Stile V has an integrated compartment in its base for a small travel tripod. Along with a DSLR and lenses, it can hold a 15in laptop. It's currently being sold at bargain end-of-line prices.



Thule Covert DSLR Messenger Bag

£129, www.thule.com
The Thule Covert DSLR Messenger Bag is designed for photographers who want their camera gear close at hand. With its roomy interior, it's a slightly more spacious option and has a separate padded compartment for a 15in laptop or iPad.



Lowepro Urban Reporter 350 Bag

£109, www.lowepro.com
The Urban Reporter 350 is also a refined and discreet messenger-style option, offering a classic carrying solution that doesn't shout 'camera bag'. It has considerable capacity with space for a 15in laptop.



Out now

Expert reviews of the latest kit to look out for

Transcend Wi-Fi SDHC 32GB

£38 uk.transcend-info.com



THESE days, most new cameras have built-in Wi-Fi, and it's great for sharing your shots on the go. If you like the idea but have an older camera, a Wi-Fi-enabled SD card may be what you need. Eye-Fi may be the first brand that springs to mind here, but other options are also available, including Transcend's Wi-Fi SD cards that are available in 16GB and 32GB sizes.

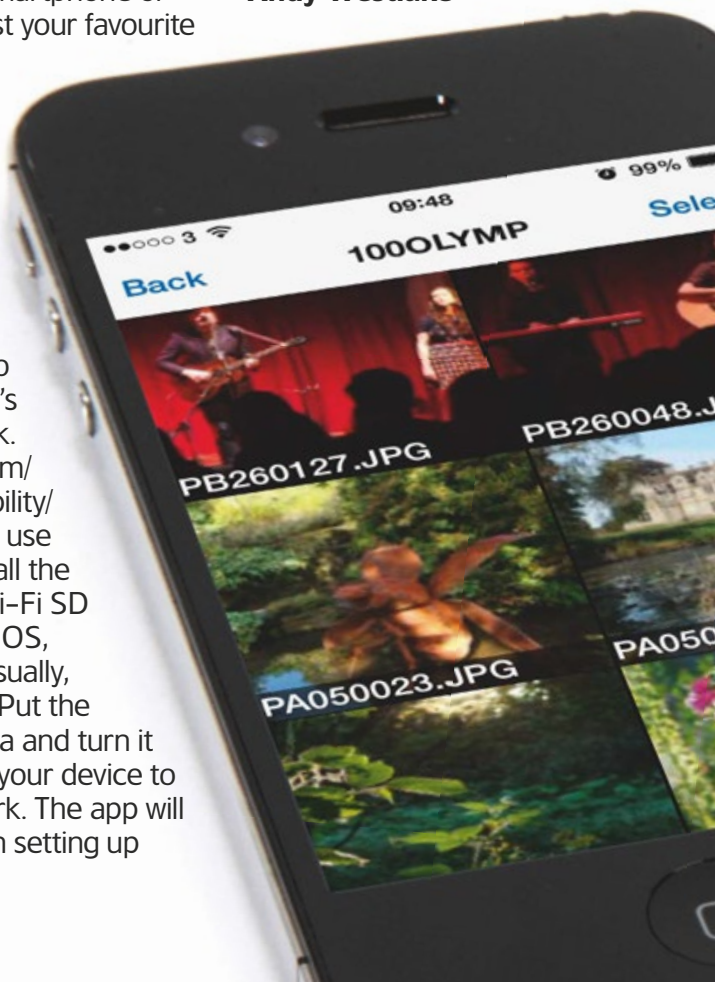
While Eye-Fi cards are designed to push all your shots to your connected device, Transcend's approach is subtly different and, in some ways, more practical. You can choose to transfer all your images while you're shooting, or browse the contents of your SD card using your smartphone or tablet, and pull just your favourite shots across for processing and sharing.

Before buying, you should first check the card's compatibility with your camera to make sure it will work properly. (Do this via Transcend's website at www.uk.transcend-info.com/Support/compatibility/product/401/). To use the card, first install the free Transcend Wi-Fi SD app, available for iOS, Android and, unusually, Amazon devices. Put the card in the camera and turn it on, then connect your device to its WIFISD network. The app will guide you through setting up

your own network name and password. Once this is done, simply browse the card and transfer selected images to your phone.

I've used Transcend Wi-Fi SD cards for a couple of years now, and with fully supported cameras have found them to be useful and reliable. However, when connected to a computer they can be temperamental and it's best to use the card reader supplied in the box.

Andy Westlake



Amateur Photographer

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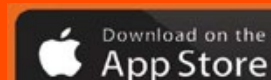


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At a glance

- 24.2-million-pixel, APS-C sensor
- Canon EF-S lens mount
- ISO 100-12,800 (expandable to ISO 25,600)
- 19-point AF system
- DIGIC 6 image processor
- 5fps continuous shooting
- Price £690 (with 18-55mm kit lens)

Canon EOS 750D

With only £50 separating the **EOS 750D** and the **EOS 760D**, is there a need for two beginner models so similar in Canon's EOS line-up? **Michael Topham** investigates



An example of the faithful colour the 750D is capable of resolving in its neutral picture-style mode

For and against

- + 19-point cross-type AF system for accurate subject tracking
- + Wi-Fi and NFC connectivity for easy sharing and transfer
- + Extremely responsive 3.2in, 1.04-million-dot vari-angle touchscreen
- + Free Canon EOS 750D Companion app available to download
- Viewfinder doesn't provide 100% frame coverage
- Dynamic range isn't as impressive as its APS-C DSLR competitors

Where in the range



Canon EOS 1200D

Price £235 (body only)

The most affordable entry-level DSLR on the market today, the EOS 1200D has an 18-million-pixel sensor, 9 AF-point system and fixed 3in, 460,000-dot screen.



Canon EOS 70D

Price £740 (body only)

The 20.2-million-pixel EOS 70D shoots at up to 7fps and features Dual-Pixel CMOS AF, providing fast AF response in live view mode.

Data file

Sensor	24.2-million-pixel, APS-C CMOS
Output size	6000 x 4000 pixels
Focal length mag	1.6x
Lens mount	Canon EF-S
File format	Raw (CR2), JPEG, raw + JPEG
Shutter speeds	30secs-1/4000sec
ISO	ISO 100-12,800 (expandable to ISO 25,600)
Exposure modes	PASM, scene intelligent auto, creative auto, scene
Metering	7560-pixel RGB + IR metering
Drive	5 frames per second
Movie	1920 x 1080 pixels at 30/25/24fps
Viewfinder	95% coverage
Display	3in, 1.04-million-dot vari-angle touchscreen
Focusing	Phase detection with 19 points
Memory card	SD, SDHC, SDXC (UHS-1)
Dimensions	131.9 x 100.7 x 77.8mm
Weight	555g body only

Over the years, Canon has produced many excellent cameras for those taking their first steps into DSLR photography. If you're after a basic inexpensive model the EOS 1200D makes a great choice, while for those conscious of size and weight the petite EOS 100D ticks the boxes and is comparable in size to many compact system cameras. Sitting just above them is the two-year-old EOS 700D – a DSLR that adds a few more attractive features to its specification to tempt aspiring photographers who'd like a vari-angle touchscreen and the ability to shoot a faster continuous burst. Still available to buy and at a very reasonable price, its reign as the flagship beginner model in



Canon's EOS line-up has come to an end with the introduction of the EOS 750D and EOS 760D.

Whereas the 760D leans a little further towards the needs of an aspiring enthusiast, the 750D is targeted at people new to the EOS system, such as those stepping up from a compact camera or a smartphone who want greater flexibility and more advanced manual control. It has many of the core features you'll find on the 760D, and on paper looks like an extremely capable DSLR for its proposed audience. One of the camera's headline features is the introduction of a new 24.2-million-pixel sensor that looks to improve upon the 18-million-pixel sensor we've

seen in all Canon's three-digit DSLRs since the EOS 550D.

Features

To ensure the 750D keeps apace with rival DSLRs and CSCs on the market, Canon has been forced to filter down advanced features from cameras higher up in its EOS for enthusiasts range. For some time now we've got used to Canon playing it safe with a nine-point diamond formation AF system on its beginner DSLRs, so it's good to see the EOS 750D (and the EOS 760D) encompassing a more sophisticated 19-point all cross-type autofocus system. This arrangement of AF points, combined with a working range of -0.5EV to 18EV is identical to Canon's EOS 70D. However,

instead of employing Canon's Dual Pixel CMOS AF technology when shooting in live view, the EOS 750D features the same Hybrid CMOS AF III system that debuted on the EOS M3. This system uses sensor-based phase-detection points to enhance focus speed and accuracy in live view and is said to be close to the speed of Dual Pixel AF, as well as up to four times faster than the EOS 100D.

Despite having a higher pixel count than the 700D, the 750D's 24.2-million-pixel APS-C CMOS sensor provides the same standard sensitivity range of ISO 100-12,800, with an extended ISO 25,600 setting also available.

Flicking the on/off switch an extra notch enters the camera's video mode and here the

maximum native sensitivity setting is ISO 6400, expandable to ISO 12,800. Frequent users of video are catered for with a 3.5mm mic port at the side and full HD video (1920 x 1080) is captured at 30, 25 or 24fps. There's the option to lower the resolution (1280 x 720) and shoot at 60, 50 or 30fps if preferred, and another useful video feature, not often found on beginner DSLRs, includes the option to manually control sound levels in-camera.

To ensure the 750D is up to the task of processing its data as fast as possible, Canon has paired the new sensor alongside its latest DIGIC 6 image processor. This allows the camera to shoot continuously at up to 5fps, and while this isn't any faster

➤ than the speed at which the 700D shoots, it is useful for upping the hit rate when shooting action or sports sequences. Where the processor reveals its greatest benefit is in its increased burst depth. Previously it was possible to rattle off 30 JPEGs or six raw files at 5fps on the 700D, where now it's possible to shoot 940 JPEGs or eight raw files consecutively on the 750D.

Turning to the rear, the 750D's optical viewfinder reveals 95% coverage of the frame as opposed to 100%. This is typical of a consumer-level DSLR, but it's important to remember that when composing an image more of what you see through the viewfinder will be captured at the edges of the frame. The 750D also improves upon the 700D's 63-zone SPC metering system with a 7560-pixel metering sensor that's sensitive to red, green, blue and infrared light.

To further improve exposure accuracy, the metering is linked to the selected AF points in evaluative mode, with partial (6% of viewfinder), spot (3.5%

of viewfinder) and centreweighted modes all available. Beneath the viewfinder, little has changed, with Canon opting to use the same 3in touch-sensitive Clear View II TFT screen that impressed us on the 700D. This offers a resolution of 1.04-million-dots and displays in the 3:2 aspect to match the aspect ratio of the imaging sensor.

Until now, built-in Wi-Fi and Near Field Communication (NFC) have been absent on Canon's beginner-level DSLRs. Those who'd like a quick and convenient way of transferring images and movies to compatible smartphones, tablets or printers will welcome the addition of this wireless technology on the 750D. There's also Canon's Camera Connect app that's free to download via the App Store for iOS or Google Play for Android, and can be used to shoot remotely and apply adjustments to common settings like aperture, shutter speed and ISO.

Other features include $\pm 5\text{EV}$ exposure-compensation control, a shutter range of 30secs–1/4000sec and a small pop-up

Here, the 5fps continuous shooting mode was deployed to capture the action at just the right moment



This image was shot in the monochrome picture style mode before receiving basic adjustments in Lightroom CC

flash that has a guide number of 12m @ ISO 100. It accepts a LP-E17 battery rather than the LP-E8 model used on the EOS 700D, and in typical Canon fashion a selection of picture styles and creative filters are available for those who'd like to experiment.

Build and handling

Compared to the 760D, which places its lockable mode dial on the opposite side of the top-plate to free up space for a small LCD panel, the 750D's body design is more in keeping with the 700D. The top-plate and rear of the 750D are non-threatening, and the simple well-structured layout of buttons will allow beginners who may not have used a DSLR before to pick it up and become accustomed to the handling very easily without scaring them off.

Picking up the camera for the first time, you immediately notice how light it is. It manages to shed 25g off the weight of the 700D, weighing 555g on the scales without a lens. It doesn't have the same heavy-duty quality as Canon's EOS 7D Mark II and EOS 5D Mark III models, but the

aluminium-alloy chassis and polycarbonate resin with glass-fibre finish combine well to give it a convincingly solid feel and the panels neither creak nor squeak when the body is gripped tightly. One way Canon might have made the 750D's build quality even better would have been to employ weather sealing from its advanced enthusiast and pro models. This is something we've seen Pentax do in a few of its lower-end DSLRs in the past, but it still remains a feature we're yet to see Canon and Nikon filter down to their beginner models.

Operating the 750D out in the field confirmed just how simple a camera it is to use. The mode dial is in easy reach of your thumb, the AF modes are quick to toggle through using the dedicated button on the top-plate, and although it lacks twin dials as found on the 760D, it's easy enough to hold the exposure-compensation button and use the single command dial on the top-plate to adjust shutter speed in manual mode. The two zoom buttons are great for zooming in and inspecting image sharpness in playback mode, but how often



they'll see use very much depends on the type of user and whether they'd prefer to take advantage of pinch-and-zoom gestures via the touchscreen. On the subject of the screen, there's a deep indent to allow it to be pulled out with ease, and the articulation mechanism feels positively robust with just the right level of resistance.

Performance

Although the 750D's 19-point AF array might not be as widespread as the 39-point AF system found on the Nikon D5500, it improves on the 700D's basic nine-point AF arrangement and is superior to the 11-point AF system featured on another of its rivals – the Pentax K-S2. The AF points are laid out with five points top to bottom in the centre, reducing to two rows of three, with two single points either side. In single-point AF and zone AF there's the choice of repositioning the AF point using the touchscreen or the D-pad, but with the camera raised to the eye users will find the latter is more precise and accurate. Entering zone AF allows you to select from five areas, with the central area covering nine AF points, as

opposed to four at the sides and top and bottom of the frame.

The performance of autofocus in live view is exemplary. Positioning the AF point around the frame using the touchscreen revealed a fast, silent and smooth focus acquisition paired with our 18-55mm f/3.5-5.6 IS STM lens. The idea behind Canon's Stepping Motor technology (STM) is to ensure fast focusing while eliminating any nasty whirring noises. It's particularly effective and no alarming or off-putting autofocus noises were traced in video footage. The focus-tracking feature also performed well, maintaining focus on the area of the scene I'd specified on the screen while panning, and it can keep up to speed with most subjects, provided they don't move too erratically through the frame.

Loaded with a Lexar Professional 64GB 2000x UHS-II SDXC memory card and set to record in raw, the 750D had no difficulties rattling out a burst of eight frames at 5fps before requiring a breather. Switching it to record in JPEG, this figure shot up and continuously fired at 5fps for as long as my finger



Focal points

The 750D's uncluttered design is suited to newcomers looking for their first serious camera

Wi-Fi/NFC functionality

The 750D's Wi-Fi/NFC connectivity is enabled through the main menu, and once switched on a blue flashing LED blinks on the top-plate. Turning the camera off instantly disables the Wi-Fi to preserve battery life.

Autofocus

The AF modes are toggled through using the AF mode selection button. Hitting the AF point selection button on the corner of the body allows the AF point to be repositioned using the touchscreen or the D-pad.

Companion app

The Canon EOS companion app reveals how to get the most from the 750D. It's available to download via iTunes and the Google Play store.

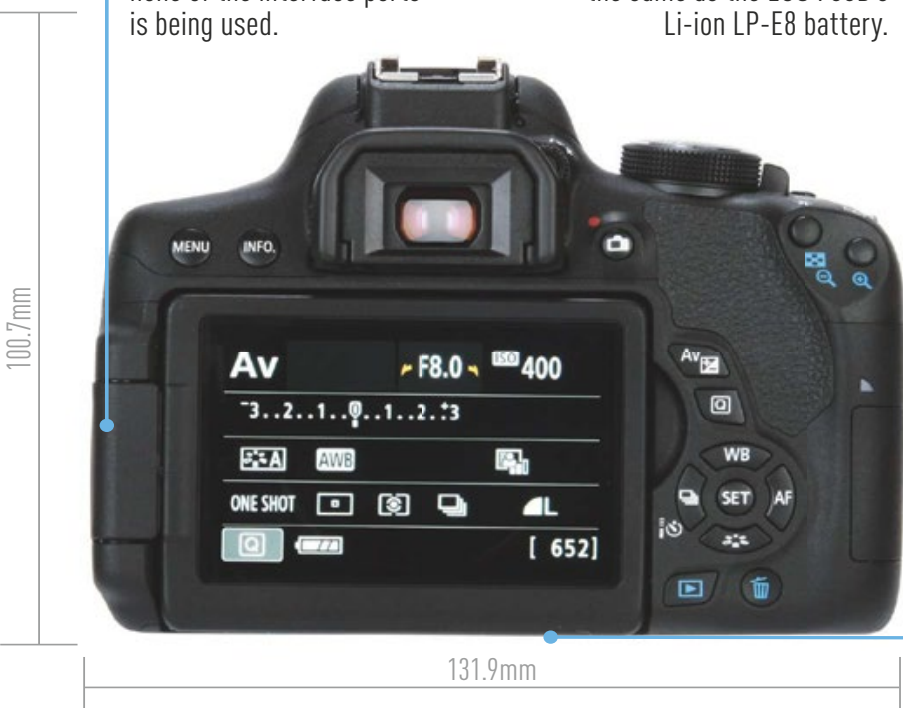


Connectors

Microphone, HDMI, remote-release and A/V out ports are found at the side of the body beneath two rubberised doors that sit flush when none of the interface ports is being used.

Battery

The rechargeable Li-ion LP-E17 battery is rated for 440 shots on a single charge and is the same as that used in the EOS 760D. The quoted battery life is the same as the EOS 700D's Li-ion LP-E8 battery.





The images above reveal the level of detail that can be pulled back from raw files using the Highlights and Shadows sliders in Adobe Camera Raw

➤ was on the shutter button. The capacitive touchscreen is super-responsive in use and makes the adjustment of settings and the selection of icons in the menu effortless. However, there's no option to double-tap an image during playback to review it at 100%, and I found there was a fraction of a second delay before an image is rendered at full quality when zooming and flicking to the next image. Outdoors, the screen rendered scenes and colours accurately, but I did find myself increasing the screen's brightness from its default setting of 4 to 6.

The 7560-pixel metering system also demonstrated that it's capable and reliable. In the instance where highlights were clipped in the sky of a high-contrast scene, the apparent loss of detail was recovered from our raw file using the highlights slider in ACR. To balance highlight and shadows in-camera, users may wish to employ the 750D's Auto Lighting Optimizer, which has three settings: low, standard and

high. Alternatively, there's also HDR backlight control available from the scene modes, which works on the principle of combining three exposures to create a more balanced image, but this does require the camera to be locked off on a tripod to resolve optimum sharpness.

For those with a compatible NFC device, pairing it with the 750D couldn't be easier: simply enable Wi-Fi/NFC through the menu before touching devices together to initiate a connection. If, like me, you own a smartphone that doesn't feature NFC, expect the connection process to take around 30 seconds. The Canon Camera Connect application is one of the better apps out there. It's intuitive to use, let's you transfer images quickly and offers AF point adjustment directly from your smartphone's screen, as well as control of key exposure settings. It's also possible to change the drive mode, delete images and rate shots using a five-star rating system.



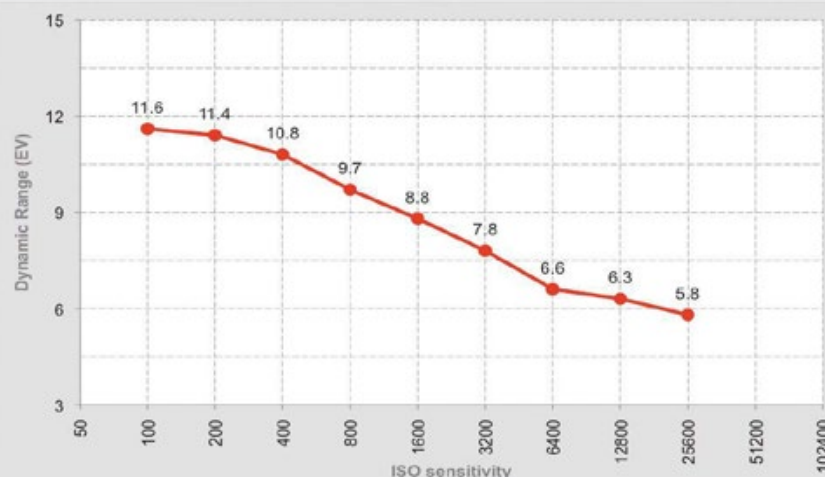
Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

THE 24.2MP sensor in the 750D and 760D brings both models into line with their closest rival, namely the Nikon D5500, which also features a 24.2MP chip. The move away from an 18MP sensor to a 24.2MP sensor sees a jump in the output image size, too – up from 5184 x 3456-pixels on the 700D to 6000 x 4000-pixels on the 750D and 760D. However, unlike the Nikon D5500 and some other recent high-resolution APS-C sensors, the 750D and 760D continue to feature an anti-aliasing filter. With this in place it doesn't resolve quite the same super-fine level of detail.

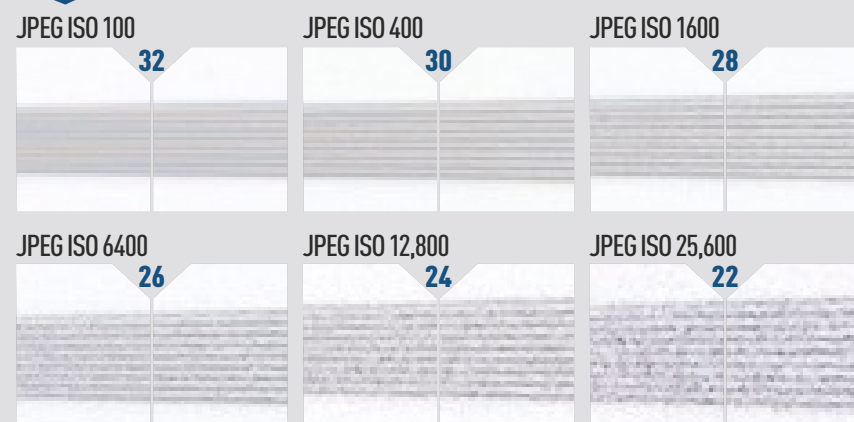
The 750D's dynamic range (see lab results below) is still not the best results we've recorded from other 24MP sensors. With a lower dynamic range readout across its sensitivity range, the sensor allows less shadow detail to be pulled back and recovered from its raw files.

Dynamic range



The 750D's dynamic range results aren't too dissimilar to those recently recorded by Canon's EOS M3. At ISO 100, the 750D delivers 11.6 stops of dynamic range – no match for the 13.3EV and 12.5EV readouts from the Nikon D5500 and Pentax K-S2 at the same sensitivity. Beyond ISO 1600, the dynamic range falls to 7.8EV at ISO 3200 and 6.6EV at ISO 6400. Pushing to ISO 25,600 sees the figure drop below 6EV and such low readings at high ISO are the tell-tale sign that shadow detail is heavily affected by noise.

Resolution



At ISO 100 the 750D resolves cleanly to 3200l/ph, which is what we'd expect from an APS-C sensor with an anti-aliasing filter. As the sensitivity is increased, the resolution drops gradually to 3000l/ph and then to 2800l/ph at ISO 1600. The sensor preserves 2800l/ph up to ISO 3200, but from here detail deteriorates more rapidly as the sensitivity is increased to 2600l/ph at ISO 6400, reducing to 2400l/ph at ISO 12,800. At the maximum expandable ISO setting of 25,600, the 750D's sensor struggled to resolve more than 2200l/ph.

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 100



JPEG ISO 400



JPEG ISO 1600



JPEG ISO 6400



JPEG ISO 12,800



JPEG ISO 25,600



The 750D produces exceptionally clean images at low ISO settings, and it's only as you start to encroach ISO 800 that the first traces of luminance noise become apparent. Noise at ISO 800 is by no means offensive and the noise reduction that's automatically applied by the camera to its JPEG files doesn't have an obvious impact on the level of detail that's captured until you reach ISO 3200. Pushing beyond ISO 3200 sees an increasing level of noise introduced into JPEG and raw files, although acceptable results can be achieved at ISO 6400 by shooting in raw and carefully applying manual noise reduction in post. ISO 6400 is the upper limit at which we'd want to push to, though, and I recommended steering clear of ISO 12,800 and 25,600 – there's particularly garish chroma noise in the latter.

The competition



Nikon D5500

Price £600
(with 18-55mm VR II lens)

Sensor 24.2MP APS-C CMOS

With a 24.2MP sensor, fully articulated touchscreen, 5fps continuous shooting and built-in Wi-Fi, Nikon's D5500 is one of the D750's closest rivals. It features a sophisticated 39-point autofocus system, although the 750D's Hybrid CMOS AF III system focuses faster in live view mode.



Pentax K-S2

Price £600
(with 18-50mm WR lens)

Sensor 20.1MP APS-C CMOS

The Pentax K-S2 is the world's smallest dust-proof, weather-resistant DSLR, boasting a 3in articulated screen and 100% viewfinder coverage. It has an 11-point autofocus system, shoots at up to 5.4fps and features a wide ISO range of 100-51,200 with Wi-Fi and NFC connectivity.



Olympus OM-D E-M10

Price £500
(with 14-42mm EZ lens)

Sensor 16.1MP Four Thirds MOS

Offering DSLR-like handling in a compact design, the Olympus E-M10 features in-body image stabilisation, a high-quality electronic viewfinder and a tilting touchscreen. The Micro Four Thirds mount allows compatibility with a wide range of lenses from Olympus, Panasonic and third-party makers.

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Our verdict

THERE'S a lot the Canon EOS 750D shares with the 760D with regard to its innards, but on the outside it's clear that the 750D's ergonomics are better tailored for beginners who want a DSLR they can pick up and feel comfortable with straight away. Splashing out an extra £50 to get an LCD panel on the top-plate, an extra dial at the rear, as well as few other features might seem like a no-brainer, but unless you're an enthusiast who has already invested in the EOS system, the extras the 760D brings to the table aren't absolutely essential and there's a lot to like about the 750D's simple layout and controls.

Although the detail the sensor resolves doesn't surpass that of the Nikon D5500, there are more than enough pixels on the chip to produce prints up to A2 size, and users can feel confident of shooting at up to ISO 3200 – and even ISO 6400 at a push. The slight disappointment is that you can't

pull back as much detail out of the shadows from raw files as you can from its APS-C competitors.

In other respects, autofocus both in and out of live view is fast and responsive, the touchscreen's sensitivity is superb and the level of control you're given through Canon's Camera Connect app when the Wi-Fi functionality is deployed puts some other manufacturers' apps to shame.

To summarise, the 750D makes a great choice for those taking their first steps into DSLR photography. It comes with a complementary set of features to tempt those away from the competition and feels great in the hand even during prolonged spells of shooting.

There are cheaper beginner DSLRs available, but they're not as feature-packed and are unlikely to serve your needs as well in the long term. If your budget can stretch to the 750D, it's well worth the extra outlay.



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VIEWFINDER/LCD	8/10

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FROM **Amateur Photographer**

We found that the focal length of the Pentax proved useful for a variety of different subjects

HD Pentax-D FA* 70-200mm f/2.8ED DC AW

Richard Sibley finds out just how the new HD Pentax-D FA* 70-200mm f/2.8ED DC AW full-frame lens works on a DSLR with an APS-C-size sensor

It's no secret that Ricoh will be releasing a Pentax-branded DSLR with a 35mm full-frame sensor at some point this year. In fact, the camera has been rumoured for a couple of years, but in February it became official when the company released a statement of intent, although there are very few known details about the camera. A very rough-looking dummy model was on display recently at The Photography Show, so the final version can't be too far away. Exactly what the finished model will look like remains to be seen.

Although there are many full-frame Pentax K-mount lenses from the company's 35mm film SLR cameras, until now all Pentax DSLR

cameras have used APS-C sensors, (that is of course, if you discount the 645 medium-format-sensor cameras).

With the new full-frame DSLR about to creep over the horizon, Ricoh needs to update its full-frame lens line-up, and it is clearly with this in mind that it has released the new HD Pentax-D FA* 70-200mm f/2.8ED DC AW and the HD Pentax-D FA 150-450mm f/4.5-5.6ED DC AW lenses.

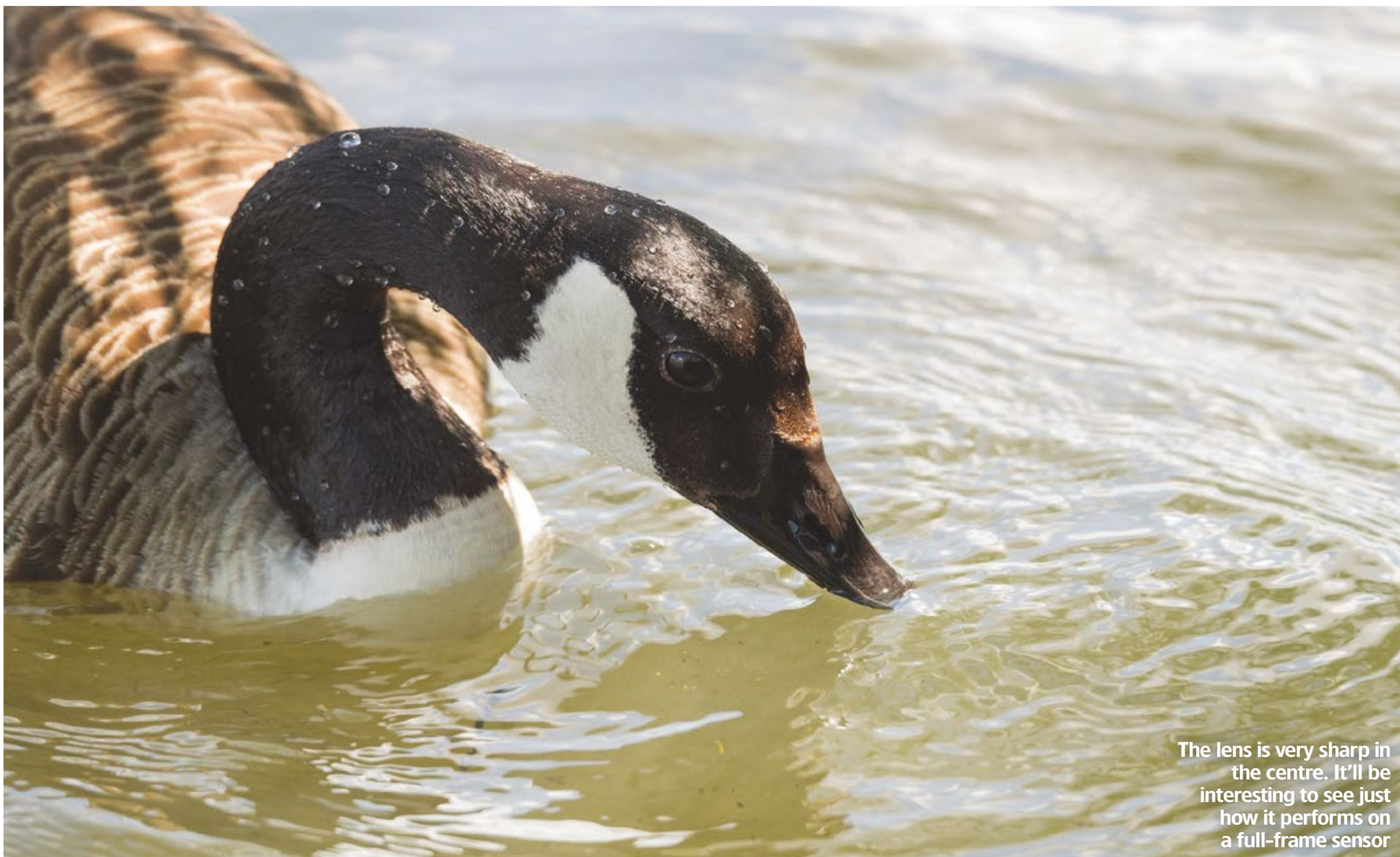
The 70-200mm f/2.8 fills a huge gap in the Pentax line-up. Although the 50-135mm f/2.8 offers the equivalent field of view for current Pentax APS-C sensor DSLRs, the closest Pentax lens for a full-frame DSLR is the SMC

Pentax-FA* f/2.8 80-200mm IF ED, which was discontinued in 2004.

There is an obvious catch with our test at the moment. Obviously this is a full-frame lens, but we won't be able to test it as such until we can get our hands on the new Pentax camera. However, there is an army of Pentax users with APS-C DSLR cameras for whom the new lens will also be of interest, whether for their APS-C camera, or those looking to upgrade when the new camera arrives.

So we have tested the 70-200mm f/2.8 using a Pentax K-3, on which the lens has the equivalent field of view of a 105-300mm lens on a full-frame camera. So bear this in mind when you are reading the image-quality section of the test, as only the centre portion of the imaging circle of the lens is being put to use. On a full-frame DSLR we would expect to see increased distortion and vignetting in particular, compared to APS-C.





The lens is very sharp in the centre. It'll be interesting to see just how it performs on a full-frame sensor

Features

By now you'll have got the message that the 70-200mm f/2.8 is designed for 35mm full-frame sensors, but there are other key features to talk about. First, the lens is weather sealed, which is denoted by the All Weather (AW) designation. Pentax is consistently good at this – on cameras and lenses – so it comes as no surprise. It even gives us an obvious hint that the full-frame camera this lens is designed to partner will also be weather sealed, although that was always expected.

The lens is also part of Pentax's Star (*) series, which denotes the highest optical quality within the Pentax lens line-up. Constructed of 19 elements in 16 groups, the lens has extra-low dispersion (ED) glass elements, which aid sharpness and contrast across the frame. The lens also uses the new Pentax Aero Bright Coating II, as well as HD coating, to help reduce flare and ghosting. With nine rounded aperture blades, the lens should produce lovely smooth round bokeh, particularly when you stop the lens down from its maximum f/2.8 aperture to f/4. In addition, as is standard, the lens has a smallest aperture setting of f/22.

Build and handling

Compared to its counterparts from Canon and Nikon, against which this lens will be judged by some, it is a heavy lens. At 1,755g without lens hood or tripod mount, the lens is 215g heavier than the Nikon AF-S Nikkor 70-200mm f/2.8G ED VR II, and it is 265g

heavier than the Canon EF 70-200mm f/2.8L IS II USM. The Pentax 70-200mm lens is around the same size as the two offerings from its rival brands. Measuring 91.5 x 203mm, it has a slightly larger diameter – by a few millimetres – than the Canon and Nikon models, although the Nikkor lens is a few millimetres longer. There really isn't much in it in terms of size.

One thing that should be noted is that there is no optical stabilisation with the Pentax



The 70-200mm f/2.8 lens should also serve Pentax users well for portrait images

'The lens should produce smooth rounded bokeh'

70-200mm f/2.8 lens, as there is with its Canon and Nikon counterparts. Instead, the lens will rely on the in-camera sensor shift stabilisation of the existing Pentax DSLR cameras, and this is again another hint that the full-frame DSLR may also use in-camera sensor image stabilisation.

The zoom lens looks like the rest of the Pentax range. It has a large textured zoom barrel towards the end of the lens, while the back end, nearer the camera, has a thinner focus ring. Using the zoom ring presented no problem, and neither did manual focusing.

On the side of the lens barrel there is a three-way switch for the Pentax Quick Shift Focus System, which has three settings. QFS/A is an autofocus priority mode that allows for manual focusing after the AF has found focus. QFS/M is manual-focus priority, allowing the user to instantly switch to manual focus and so overriding any AF that is currently taking place. Finally, there is a standard manual focus (MF) option. These settings, and their location on the zoom barrel, make them particularly useful for quickly fine-tuning AF, and the different options mean you can adapt how you are working based on what you are shooting.

Another switch is used to select the focus limit. Again, there are three options. The first uses the entire range, from the 1.2m minimum focus distance to infinity. The second is from 1.2m to 4m for when shooting closer subjects,

f/2.8



f/16



At the maximum f/2.8 aperture, out-of-focus areas are nicely rendered

such as portraits, and the third limits the autofocus from 4m to infinity. Once again, these different settings speed up the use of the lens by restricting the autofocus, which allows for the camera to focus the lens faster.

Autofocus

With the AF system of the Pentax K-3 doing the work, the 70-200mm f/2.8 lens is fairly quick to focus, but you have to get to know the lens to get the best from it. Using the AF limiters is a must if you need a quick shot, as focusing from minimum to maximum can cause the lens to occasionally hunt back and forth. Generally, the lens focuses quickly and quietly. The lens also benefits from internal focusing, so the front of the lens doesn't turn, and can be used with circular polariser and graduated filters.

Image quality

One of the first things I noticed about images shot with the 70-200mm lens was how nice the out-of-focus areas are. As promised by the press release, the nine-bladed aperture has created a very soft, smooth blur that blends nicely. The blurred areas in front of the focus plane look as good as those behind, which is important given the narrow angle of view and perceptively shallow depth of field.

With the APS-C sensor there is very little drop in quality from the edges of the frame to the centre. We will have to wait and see just how it performs on a full-frame sensor, where the edges of the images will be more vulnerable to a drop in sharpness.

To really get the best from the lens you still have to use a fairly fast shutter speed, rather than relying solely on the in-camera stabilisation. The stabilisation does help, but don't rely on more than around 2EV extra shutter-speed range, and remember that the lens is a 300mm equivalent on a SLR with an APS-C sensor.

Our verdict

THE HD Pentax-D FA* 70-200mm f/2.8ED DC AW lens will be core to those waiting for the full-frame DSLR, but for those with APS-C cameras it is just as interesting. It's a premium piece of kit, being weather sealed, with internal focusing, which makes it great for wildlife photographers – particularly with the 300mm equivalent focal length.

Image-quality-wise, the lens performs well. It could be a little sharper at f/2.8, but I was happy with the shots that I took wide open, and stopped down it displays excellent centre sharpness.

With no full-frame Pentax DSLR on which to test this lens, we are currently only getting half the story. However, the story so far is a good one, and we can guess that the second chapter will be an equally interesting read.



Data file

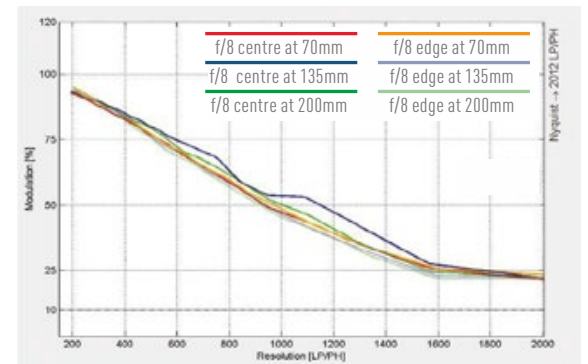
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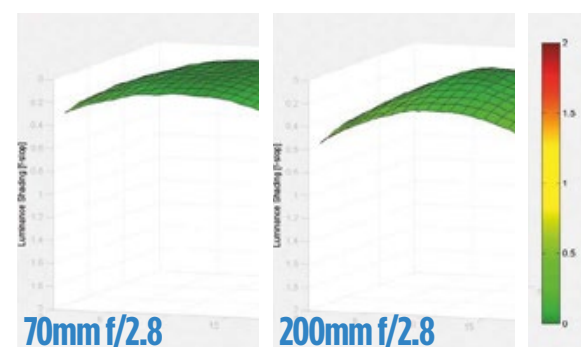
Resolution

The chart below shows the performance of the lens, at f/8, in the centre and at the edge at three different focal lengths. As you can see, at f/8 there is virtually no difference between centre and edge sharpness at any focal length. At f/2.8 there is a much greater difference between the centre and edge, especially at 200mm, but the sharpness in the centre at 70mm is still good.



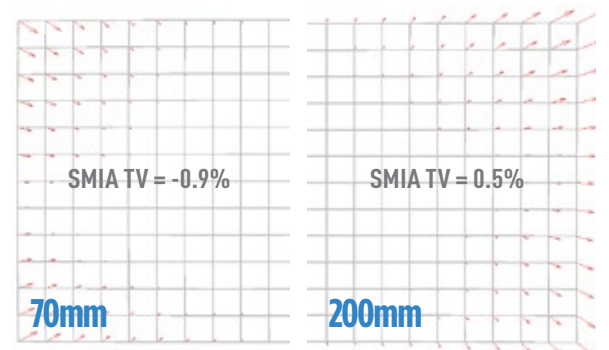
Shading

As you would expect, the 70-200mm lens shows very little in terms of vignetting. Obviously on a camera with an APS-C sensor the very corners of the frame won't be used, so the vignetting is even less of an issue. You may notice some shading shooting wide open, but it isn't a problem.



Curvilinear distortion

With the APS-C Pentax K-3 using only the central region of the frame, you'd expect low distortion when using a full-frame lens, and that is indeed the case here. There's a low level of barrel distortion at 70mm, and a little pincushion distortion at 200mm, but neither is likely to be noticeable in normal use.



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Digital projectors

Q Are there any digital projectors available that can be used like old-fashioned slide projectors? I am looking for a model that will take an SD card straight out of the camera, project 3:2 images and change pictures with a remote control. Can you help? **Paul Jordan**

A Such devices do indeed exist. For example, the BenQ GP20 has a built-in SD card slot, remote control, and offers WXGA 1280 x 800-pixel resolution for around £425. I'm sure other similar models are also available. A quick search on Amazon also shows up several cheap unbranded alternatives, but these tend to be of too-low resolution to be useful for photographs.

Most digital projectors, however, are designed to be used via an HDMI input. This



The BenQ GP20 has a built-in SD card slot

means that they should work directly with many recent cameras, as almost all now have HDMI outputs, and support the CEC remote-control standard that allows playback to be controlled from the projector's own remote control. Of course,

you'd still have to physically wire the camera to the projector to make this work. Some projectors also have USB connectors, so they should work with almost any digital camera that supports USB mass storage.

Andy Westlake

ND grads

Q Are the days of the ND grad filter numbered? I've used them extensively in the past, but have noticed that when I've taken shots without them I seem to be able to achieve similar results using computer-based software. Am I missing something a bit subtler?

Gerald Peppiatt

A The debate of whether ND grads are becoming obsolete rears its head every once in a while, and there are valid arguments to be made both for and against. For example, if I were shooting a

landscape, let's say a sunset with some foreground elements in shade, it's possible I could expose for the foreground and slightly overexpose the sky. I could then use an editing program like Adobe Photoshop or Adobe Lightroom, and – providing there's no highlight information lost – apply an adjustment to lower the exposure of the sky and the image should turn out just fine.

However, in the most extreme cases it's entirely possible that a scene may surpass the dynamic range of the sensor. If the sky is very much brighter than the foreground, then information will

be lost in either the shadows or highlights. In this situation, exposing so that highlights don't clip will result in very deep shadows of the foreground. Even though software can lighten the shadow areas, there's a risk of detail loss and bringing up some unwanted colour and luminance noise.

Now, if I were to use a 0.9 ND graduated filter to shoot the same scene, I could expose with the foreground effectively 3 stops brighter. In this case, it's likely I wouldn't need to adjust the exposure in post-processing very much at all. Capturing the full dynamic range of the scene in-camera offers better image quality in comparison to extensively adjusting areas in post-production, although using software for light adjustments will make very little difference.

Alternatively, I could capture the same scene at several different exposures and compile the different images and a composite or run it through an HDR program.

So, in short, ND grads are in no way becoming obsolete, but there are alternative ways to achieve a similar result with software.

Callum McInerney-Riley

Old camera manual

Q I was recently given a Canon AE-1 SLR camera, but no operating manual.

I seem to remember in a previous issue you gave the address of a firm that sells copies of manuals. Could you remind me of the address? **C Stewart**

A The company you're after is Old Timer Cameras, OTC Ltd, PO Box 370, Kidlington, Oxon OX5 9DL (www.otclimited.co.uk), tel: 01707 273 773.

Aside from a reproduction of the original manual for £10, various other guides and test reports are also available (including several contemporary tests from AP), so it's worth giving them a call to decide which would be best for you.

Andy Westlake



Opinions are divided over ND grad filters

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In the bag



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Patrick Ward has been shooting for magazines and books since the 1960s. Visit his Being English book blog at www.patrickwardphoto.blogspot.com

Olympus OM-D E-M1

1 I chose the E-M1 for its lightness and superb viewfinder, but it has a fussy menu and buttons that are easy to press accidentally. Switching almost everything off and the liberal use of Sugru self-setting rubber makes it usable.

Kindle Fire HD tablet

4 I use this as I spend a lot of time on trains and buses and I like to read. Also, I have PDFs of ongoing projects and it's useful for showing images to people. All my kit fits in a small backpack, which is good for my back and weighs less than 8lb (3.6kg).

Panasonic lenses

2 Panasonic's 14mm f/2.5 and 20mm f/1.7 pancake lenses benefit from the E-M1's built-in stabilisation and work well on E-M1 bodies. Where present, I switch off lens stabilisation as I feel the E-M1 in-body system is superior.

Freedom Pass

5 My old codger's Freedom Pass allows me free access all over London – the subject of my current shooting project. There's no doubt that if I were paying for every journey and every roll of film, as in the past, I would not be able to shoot as much as I still do.

Panasonic Lumix DMC-GX7

3 The Panasonic GX7 is for when I'm not taking life too seriously, but am still hoping I might trip over a masterpiece. It's even more unobtrusive than the E-M1 and is blessed with a silent electronic shutter.

List of kit Olympus OM-D E-M1, Panasonic Lumix DMC-GX7, Panasonic Lumix G X Vario 12-35mm f/2.8 Asph OIS, Panasonic Lumix G Vario 45-200mm f/4-5.6 OIS, Panasonic Lumix G 14mm f/2.5 Asph pancake lens, Panasonic Lumix G 20mm f/1.7 Asph pancake lens, SanDisk SD cards, Hähnel batteries for E-M1, Panasonic Lumix batteries, Freedom Pass, Kindle Fire HD tablet



BLAST FROM THE PAST

Voigtlander Bessamatic

Ivor Matanle recalls the **Bessamatic** with the world's first zoom lens for a still camera

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The Bessamatic had a quality four-element 50mm lens and a behind-lens Synchro Compur leaf shutter, and the reliability, engineering quality and handling were better than its peers. An excellent range of lenses from 35mm to 350mm was available, but anything longer than 135mm is difficult to find these days.

What's good Exceptionally high build quality, excellent lenses and image quality – even from the Zoomar.

What's bad The exposure counter is difficult to set (improved on later versions). It is also heavy, even for its time.



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Professor Newman on...

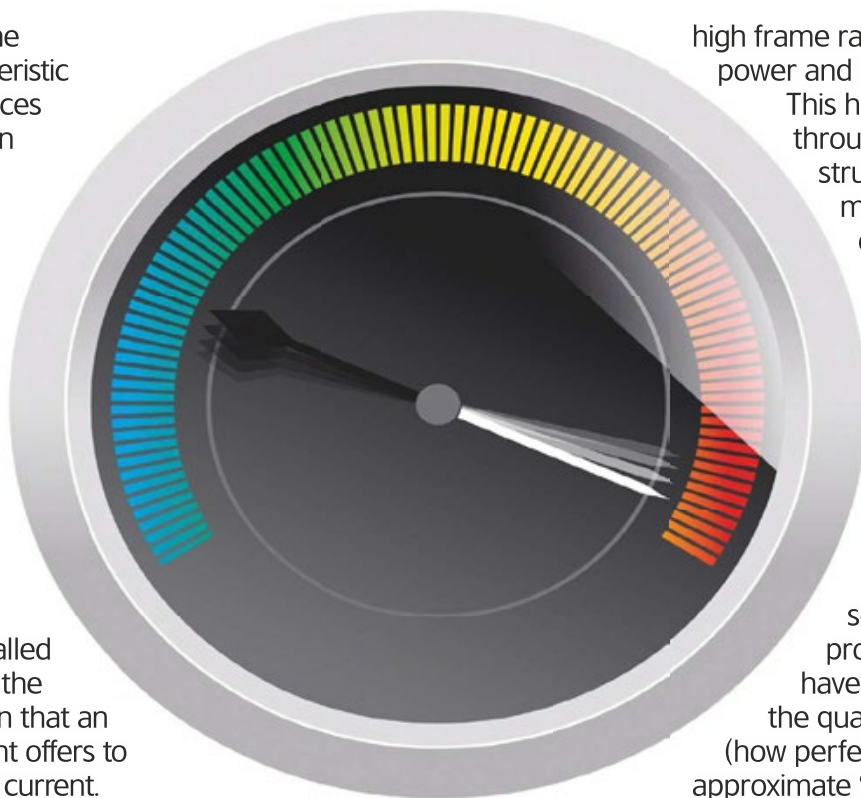
Hot cameras

Bob Newman explains exactly why your digital camera heats up during use

One of the characteristic differences between digital cameras and their film-based predecessors is the fact that digital cameras inevitably produce heat as they operate. The heat derives directly from the operation of the camera's electronic circuitry. Electronics generally work by modulation of an electrical property called 'resistance' – that is, the degree of obstruction that an electronic component offers to the flow of electrical current.

The theory is encapsulated in the well-known Ohm's law, which states that the current through a resistive element is given by the potential (voltage) applied across it divided by the element's 'resistance', measured in Ohms. Thus, an element with a small resistance will allow a large current to flow, while one with a large resistance will allow only a small current. The second electrical rule of relevance is the power equation: that the power consumed by a resistor is the voltage across it times the current passing through it, which taken along with Ohm's law gives the square of the voltage divided by the resistance.

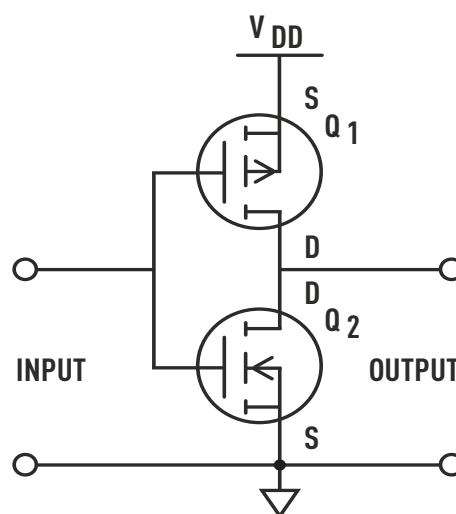
The result is that electronics must always draw power, which is always released in the form of heat. So an electronic camera will always produce heat as it does its work. In the case of a digital camera, the 'modulation' of resistance takes the form of switching the resistance between two states – 'on' and 'off'. In theory, the 'on'



'An element with a small resistance will allow a large current to flow'

resistance should be zero, and the 'off' resistance should be infinite. Neither of these states would use any power, since either the voltage or the current is zero. In the real world, there is no such thing as 'zero' or 'infinity', so even digital electronics will consume some power. A bigger problem is the change of state, where the resistance of the switched element will change from 'on' to 'off', going through every state in between – and therefore potentially use power and generate heat. The power usage of a digital circuit is therefore proportional to the number of such changes of state that occur in a given time. We'd expect a camera processing very many pixels, or one with a very

high frame rate, to consume more power and produce more heat. This heat is channelled through heat-conductive structures (chunks of metal) to somewhere on the camera's body where it can be radiated away. So why don't modern high-pixel, high-frame-rate cameras get too hot to hold? The answer lies in improvements to the continuous semiconductor process as pixel counts have risen. This improves the quality of the switches (how perfectly they approximate 'on' and 'off') and also results in a reduction in operating voltages. Since power is proportional to the square of voltage, any reduction can have a large impact on heat produced.



This is the CMOS switching circuit that forms the basis of modern camera electronics. It consists of two transistors (Q1 and Q2) one of which is always on, the other off. In theory, while in this state it consumes no power and produces no heat. Changing between states is, however, a different story.

Amateur Photographer

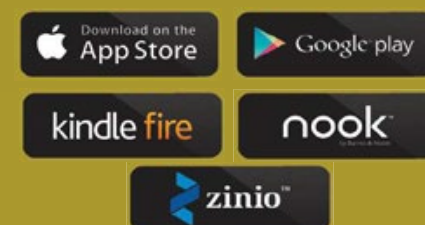
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Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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24.1 megapixels
6.0 fps
1080p movie mode

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CUSTOMER REVIEW: D7100 Body
★★★★★ 'Quality bit of kit! Love it!'
Fang! - Warwickshire



Nikon D7200

24.2 megapixels
6.0 fps
1080p movie mode

NEW

NEW D7200 From **£920**

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Nikon D610

24.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS Sensor

D610 From **£1189**

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24.3 megapixels
6.5 fps
1080p movie mode
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5.0 fps
Full Frame CMOS Sensor

D810 **£2399**

D810 Body **£2399**
NEW D810A Body **£2999**

Read our D810 review on our blog at wex.co.uk/blog



Nikon D4s

16.2 megapixels
11.0 fps
Full Frame CMOS Sensor

D4s **£4449**

D4s Body **£4449**

CUSTOMER REVIEW: D4s Body
★★★★★ 'Spectacular Camera'
Charlie Delta - Hertfordshire

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SONY



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5.0 fps
1080p movie mode

£100 Cashback*

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Sony FE 16-35mm f4.0 ZA OSS ZA Vario Sonnar T* **£1189 Inc. C/back*** price you pay today **£1289**

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A6000 Black or Silver

24.3 megapixels
11.0 fps

£50 Cashback*

A6000 From **£449**

A6000 Body **£399 Inc. C/back***
price you pay today **£449**

A6000 + 16-50mm PZ **£460 Inc. C/back***
price you pay today **£510**



A77 II

24.3 megapixels
12.0 fps
1080p movie mode

A77 II From **£764**

A77 II Body **£764**
A77 II + 16-50mm **£1199**
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Panasonic GH4

16.05 megapixels
12.0 fps
4K Video

GH4 From **£1049**

GH4 Body **£1049**
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G7 Silver or Brown

16.8 megapixels
4K Video

NEW

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NEW G7 Body **£599**
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price you pay today **£560**

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OM-D E-M5 II Black & Silver

16.1 megapixels
10.0 fps
1080p movie mode

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FREE Grip*

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*Via Redemption. Offer ends 31.8.15



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8.3 fps
Full HD movie mode

K-3 II From **£769**

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K-3 Body **£624 Inc. £75 C/back***
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Pentax Cashback* offer ends 1.8.15



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0 fps
1080p movie mode

NEW

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NEW X-T10 Body **£499**

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CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM

★★★★★ 'An excellent step up'
Adam – Portsmouth

Canon | **PRO**
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10.0 fps
1080p movie mode
Full Frame CMOS sensor

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4.5 fps
1080p movie mode
Full Frame CMOS sensor

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6.0 fps
1080p movie mode
Full Frame CMOS sensor

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when bought with selected lenses

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18.1 megapixels
12.0 fps
Full Frame CMOS sensor

1Dx Body £4499

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body

★★★★★ '...bought this as an upgrade to the 5D Mk 2 and have never looked back.'
Dave – Cornwall

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Perfect for carrying 1-2 Pro DSLRs (one with up to 24-70 attached), up to 6 lenses/speedlights, a 13" laptop, tripod and accessories.



ProTactic: 350 AW	£159
450 AW	£210



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Manfrotto Professional Backpacks Designed to hold a DSLR, lenses and several accessories.



20	£99.95
30	£179
50	£179



Apache 2 Messenger Bag Brown



Apache: Apache 2	£99
Apache 4	£144
Apache 6	£169

Billingham



Canvas/Leather: Khaki, Black FibreNyte/Leather: Khaki, Sage, Black.	
Digital	£109
Small	£139
Large	£154
Pro Original	£169

Computing

Canon | **PRO**
PARTNER



PIXMA Pro 100S	£389
PIXMA Pro 10S	£549
PIXMA Pro 1	£645



NEW Datacolor Spyder 5 Pro	£142
i1 Display Pro	£159
ColorMunki Smile	£67

Intuos5 Pro Professional Pen and Touch Tablet	
Small	£169
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Large	£369

Digital Compact Cameras

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PARTNER



PowerShot SX60 HS
£339

16.1 megapixels
65x optical zoom
1080p movie mode

FREE Battery



PowerShot G7 X
£399

20.2 megapixels
4.2x optical zoom
1080p movie mode

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PowerShot G1 X Mark II
£499

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5.0x optical zoom
1080p movie mode

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RICOH

WG-30
Red or Black..... £159

Ricoh GR
16 Megapixel with fixed f2.8 GR lens £399



Panasonic

24x optical zoom
Black or Silver

Lumix LX100 £629



Lumix TZ60 £236

18.1 megapixels



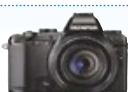
Lumix DMC-FZ1000 £639

20.1 megapixels

Lumix FT30	£129
Lumix SZ10	£130
Lumix FZ72	£199.99
Lumix TZ57	£205
Lumix TZ70	£308
Lumix LF1	£224
Lumix FT5 Orange	£249
Lumix FZ200	£325

OLYMPUS

Stylus 1
£359



Stylus SH-1	£264
Stylus Tough TG-3	£264
Stylus SP-100EE	£225
Stylus Tough TG-860 Black, Silver & White	£239

FUJIFILM

Black or Silver

16.3 megapixels
APS-C size sensor



FinePix X100T £879



FinePix X30 419

12.0 megapixels
4x optical zoom

FinePix S9200	£179
FinePix S1	£286
FinePix X100s Silver	£619
FinePix S9800	£210
FinePix XP80 Purple and Black	£145
XQ2 Silver and Black	£279

SONY Black



Cyber-Shot RX100 III
£519 Inc. £50 C/back*
price you pay today £569

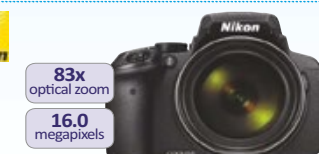
Cyber-shot HX400	£299
Cyber-shot HX60 + FREE case	£189
Cyber-shot WX350	£154
Cyber-Shot RX100 II + FREE case	£399
Cyber-Shot RX10	£609
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Cyber-Shot RX1	£1949
Inc. £200 Cashback* price you pay today	£2149
Cyber-Shot RX1 R	£1949
Inc. £200 Cashback* price you pay today	£2149
Cyber-Shot RX100	£259
Inc. £30 Cashback* price you pay today	£289

Sony Cashback* offer ends 6.9.15



Black

83x optical zoom
16.0 megapixels



Coolpix P900 £499

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*GoPro available separately



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A ▶ AURORA HONEYCOMB FOR SPILL KILL. **E C£15**
AURORA LBD912 90X120CM SILVER
RECTANGULAR FLAT FRONT SOFTBOX. **E C£99**
AURORA LBO120 120CM SILVER OCTO SOFTBOX.
E C£119
AURORA LBO150 150CM SILVER OCTO SOFTBOX.
E C£145
AURORA MULTIBLITZ PRO SPEEDRING. **E C£25**
AURORA MULTIBLITZ PROFILUX 600W STUDIO
LIGHT. **E C£250**
AURORA SPILL KILL REFLECTOR. **E C£15**
AUTO BELLOW FOR OLYMPUS OM (COMMISSION
SALE). **E+ L£70**
B ▶ BENBO MEDIUM BALL HEAD. **E C£32**
BOOK - DAVID BURSCHE'S GUIDE TO DIGITAL
PHOTOGRAPHY FOR SLT-A77. **E C£10**
BOWENS 1675 100X80 SOFTBOX. **M L£125**
BOWENS MONOLIGHT 400D STUDIO FLASH
HEAD. **E+ L£94**
BOWENS PULSAR TX TRANSMITTER. **M L£45**
BPM MANUAL BELLOW (NIKON F FIT). **E B L£32**
BRONICA 250MM F5.6 MC (ETR FIT). **SAS L£35**
BRONICA 45-90MM F4.5/5.6 ZENZANON-PE.

E+ L£358
BRONICA 45MM F4 RF INC. VIEWFINDER **E+ L£270**
BRONICA 80MM F2.8 S SQA **G C£65**
BRONICA ETRSI & 75MM EII STANDARD KIT.
E L£287
BRONICA SQB & 50MM F3.5 PS. **E+ L£317**
BUTCHERS & SONS CARBINE NO.2. **G L£27**
C ▶ CALUMET 60" SILVER/WHITE UMBRELLA. **E L£32**
CALUMET BACKGROUND SUPPORT STAND.
E+ L£115
CALUMET TTL FLASH CABLE (CANON E-TTL).
E L£15

CANON 40MM F2.8 STM. **E++ C£122**
CANON 100-200MM F5.6 FL. **E C£25**
CANON 100-400MM F4.5-5.6 L IS USM. **E+ L£712**
CANON 100-400MM F4.5-5.6 L IS USM. **E++ C£821**
CANON 100-400MM F4.5-5.6 L IS USM. **E++ L£795**
CANON 100-400MM F4.5-5.6 L IS USM. **E+ C£795**
CANON 100MM F2.8 MACRO USM. **E++ L£275**
CANON 10-22MM F3.5-4.5 EFS USM. **E++ L£310**
CANON 14MM F2.8 L USM. **E L£852**
CANON 14MM F2.8 L USM II. **E+ L£1,097**
CANON 15-85MM F3.5-5.6 IS USM EFS. **E C£397**
CANON 15-85MM F3.5-5.6 IS USM EFS. **M B C£484**

CANON 17-35MM F2.8 L USM. **E L£535**
CANON 17-40MM F4 L USM. **E+ C£435**
CANON 17-55MM F2.8 IS USM EFS. **E C£415**
CANON 17-55MM F2.8 IS USM EFS. **E L£415**
CANON 180MM F3.5L MACRO USM. **M L£750**
CANON 18-200MM F3.5-5.6 IS EFS. **G C£203**
CANON 18-200MM F3.5-5.6 IS EFS. **E++ L£307**
CANON 18-55MM F3.5-5.6 IS. **E+ L£77**
CANON 18-55MM F3.5-5.6 IS STM. **E++ L£87**
CANON 18-55MM F3.5-5.6 IS STM. **M L£87**
CANON 22-55MM F4-5.6 USM. **E++ L£143**
CANON 24-105MM F4 L IS USM. **M L£557**
CANON 24-105MM F4 L IS USM. **E+ C£545**
CANON 24-105MM F4 L IS USM. **E++ B L£557**
CANON 24-105MM F4 L IS USM. **E+ L£557**
CANON 24MM F1.4 L USM II. **E++ L£867**
CANON 24MM F2.8 IS USM. **M L£335**
CANON 28-105MM F3.5-4.5 USM. **E+ L£136**
CANON 28-135MM F3.5-5.6 IS USM. **E C£210**
CANON 28-135MM F3.5-5.6 IS USM. **E C£192**
CANON 28-135MM F3.5-5.6 IS USM. **G L£202**
CANON 28-300MM F3.5-5.6 L IS USM. **E+ C£1,355**
CANON 300MM F4 L IS USM. **E++ C£859**
CANON 300MM F4 L IS USM. **M B L£755**
CANON 35-70MM F3.5-4.5 FD. **E L£40**
CANON 400MM F5.6 L USM. **E++ B L£735**
CANON 40MM F2.8 STM. **M B C£144**
CANON 40MM F2.8 STM. **E+ L£121**
CANON 430EX SPEEDLITE. **E L£122**
CANON 50MM F1.4 USM. **E+ C£195**
CANON 50MM F1.4 USM. **M L£195**
CANON 50MM F1.8 FD. **E L£52**
CANON 50MM F1.8 FD. **E C£34**
CANON 55-200MM F4.5-5.6 USM. **M L£117**
CANON 55-200MM F4.5-5.6 USM II. **E+ C£75**
CANON 55-250MM F4-5.6 IS. **E+ L£162**
CANON 55-250MM F4-5.6 IS EFS. **E++ C£169**
CANON 55-250MM F4-5.6 IS EFS. **E+ L£154**
CANON 55-250MM F4-5.6 IS EFS. **E+ L£152**
CANON 60MM F2.8 MACRO EFS. **M L£210**
CANON 60MM F2.8 MACRO USM EF-S. **E+ C£265**
CANON 70-200MM F2.8 L USM. **G L£637**
CANON 70-200MM F2.8 L USM. **E C£795**
CANON 70-200MM F2.8 L USM. **M B L£787**
CANON 70-210MM F4 FD. **E C£25**
CANON 70-300MM F4.5-5.6 DO IS USM. **E+ L£112**
CANON 70-300MM F4-5.6 IS USM. **E C£268**
CANON 70-300MM F4-5.6 IS USM. **E L£268**
CANON 70-300MM F4-5.6 L IS USM. **E B C£795**
CANON 75-300MM F4-5.6 EF III. **M B L£97**
CANON 75-300MM F4-5.6 USM III. **E+ L£117**
CANON 85MM F1.8 USM. **E C£204**
CANON BG-E1 BATTERY GRIP. **E C£10**
CANON BG-E11 GRIP. **E+ C£157**
CANON BG-E2N BATTERY GRIP (EOS 40D). **E C£61**
CANON BG-E3 BATTERY GRIP. **G L£20**
CANON BG-E4 BATTERY GRIP. **E+ L£47**
CANON BG-E6 BATTERY GRIP. **E L£76**
CANON BG-E9 GRIP. **E+ C£84**
CANON CP-E3 BATTERY PACK. **E C£81**

CANON EOS 30D BODY. **E L£126**
CANON EOS 30D BODY. **G L£92**
CANON EOS 40D BODY. **E C£199**
CANON EOS 40D BODY. **E+ L£154**
CANON EOS 40D BODY. **E+ C£172**
CANON EOS 500D & 18-55MM IS. **G L£185**
CANON EOS 500D & 18-55MM IS. **E L£195**
CANON EOS 50D BODY. **E L£225**
CANON EOS 50D BODY. **G L£225**
CANON EOS 5D MARK III BODY. **E++ L£1,755**
CANON EOS 600 & 35-70MM EF. **E C£47**
CANON EOS 600D & 18-55MM IS. **E++ L£282**
CANON EOS 60D BODY. **E+ L£356**
CANON EOS 700D & 18-55MM IS STM. **E+ C£374**
CANON EOS 7D BODY. **E L£437**
CANON EOS 7D MARK II BODY. **M B L£1,135**
CANON EP-EX15 VIEWFINDER EXTENDER. **E+ B L£8**

CANON GP-E2 GPS RECEIVER. **E L£161**
CANON LENS HOOD ET-60. **E C£6**
CANON POWERSHOOT SX50HS. **E++ B L£205**
CANON RC1 REMOTE CONTROL. **E L£10**
CANON SPEEDLITE 155A. **E C£31**
CANON SPEEDLITE 300EZ. **E C£15**
CANON SPEEDLITE 550EX. **E C£144**
CANON SPEEDLITE 580EX. **E C£185**
CANON T70 BODY. **E C£42**
CANON TS-E 45MM F2.8. **M B L£812**
COSINA C1 & 35-70MM. **E L£66**
CENTON DF300 & 50MM F1.7. **E C£79**
CHINON CE4 & 28-80MM ZOOM. **E L£15**
COBRA AUTO 150S SLAVE FLASH. **E L£11**
COBRA MD210 FLASHGUN. **E L£11**
CONTAX 28MM F2.8 C. ZEISS T+ BIOGON (G1/2).

E+ C£299
COSINA 70-210MM MC (PENTAX K). **G L£17**
COSINA C1 & 35-70MM. **E L£44**
D ▶ DHD VARI ND FILTER - 67MM. **E B L£54**
E ▶ ELICAR AUTO BELLOW SET & SLIDE COPY
ADAPTER (NIKON AI). **E L£65**
F ▶ FOTODIOX MOUNT ADAPTER MD/NEX. **M L£18**
FUJIFILM 18-135MM F3.5-5.6 XF. **M L£459**
FUJIFILM 18-55MM F2.8-4 XF. **E C£310**
FUJIFILM FINEPIX S1. **E L£203**
FUJIFILM HANDGRIP X-E1/2. **E++ L£275**
FUJIFILM INSTAX MINI 90. **M B L£92**
FUJIFILM X-10. **E+ C£179**
FUJIFILM X-E1/2 HANDGRIP. **E C£45**
FUJIFILM X-E2 BODY. **M B L£395**
FUJIFILM X-S1. **M B L£205**
FUJIFILM X-T1 HANDGRIP (COMMISSION SALE).

E+ C£75
G ▶ GOPRO HERO 3+ BLACK. **M L£195**
GREY CARD (8"x6"). **E+ L£12**
H ▶ HAHNEL BATTERY GRIP (EOS 40D, 50D). **E C£41**
HAHNEL BG-E6 GRIP. **E C£32**
HANIMEX 28MM F2.8 MC (OLYMPUS OM). **E L£22**
HANIMEX 28MM F2.8 MC (PENTAX M42 SCREW
FIT). **E L£21**
HASSELBLAD 150MM F4 T+ C. ZEISS SONNAR CF.
E+ L£255
HASSELBLAD 250MM F5.6 T+ C. ZEISS SONNAR CF.
E L£325
HASSELBLAD 32 TUBE. **E C£25**
HASSELBLAD 32E EXTENSION TUBE. **E C£40**
HASSELBLAD 500C/M & 80MM F2.8 CF. **E+ L£995**
HASSELBLAD 500EL & 80MM F2.8 T+ CF. **E L£452**
HASSELBLAD 50MM F4 T+ C. ZEISS DISTAGON CF.
E+ L£336
HASSELBLAD 553ELX BODY. **E+ L£356**
HASSELBLAD 90MM F4 XPAN. **M L£295**
HASSELBLAD EXTENSION TUBE 21. **E L£35**
HASSELBLAD EXTENSION TUBE 21. **G L£27**
HASSELBLAD EXTENSION TUBES 10. **E C£15**
HASSELBLAD PME PRISM. **E+ L£122**
HASSELBLAD POLAROID BACK. **E+ L£65**
HASSELBLAD XPAN & 45MM F4. **E++ L£1,250**
HOYA 75-205MM (CANON FD FIT). **E L£22**

I ▶ INDEPENDENT BATTERY GRIP (EOS 550D, 600D
ETC). **E B L£17**
J ▶ JJC TM INTERVALOMETER. **E C£22**
J ▶ JJC 3321 COLOUR THERMOMETER. **E L£6**
J ▶ JJC CPE2 PRINT PROCESSOR. **E L£99**
J ▶ JJC PRINT SQUEEGE. **E L£4**
K ▶ KENKO TELEPLUS 2X CONVERTER (CANON FD
FIT). **E C£5**
KODAK S-AV2000 SLIDE TRAY. **E L£10**
KOMURA 2X TELECONVERTER (PENTAX K FIT).
E L£11
KONICA AIBORG. **E C£45**
KOWA TS-501 ANGLED SCOPE C/W 20X EYEPIECE.
E+ L£120

L ▶ LASTOLITE 50CM REFLECTOR. **E L£17**
LASTOLITE HILITE 5X7FT COLLAPSIBLE
BACKGROUND. **SAS L£95**
LCD VIEWFINDER MAGNIFIER (CANON 550D, 600D
ETC). **E++ L£12**
LEICA 90MM F4 ELMAR-C. **E L£196**
LEICA EXTENDER-R 2X TELECONVERTER. **E L£55**
LEITZ LEICINA STANDARD 8 CINE (COMMISSION
SALE). **E L£100**
LEXAR EXPRESS READER. **E C£5**
LEXAR WORKFLOW HR1. **E L£41**
LOWEPRO CLASSIFIED 140AW. **E L£35**
LOWEPRO FASTPAC 200 (BLUE). **E L£41**
LOWEPRO S&F SPECIALIST 85AW. **E L£48**
LOWEPRO SLIM LENS POUCH 75AW. **M L£25**
LOWEPRO TECHNICAL VEST L/XL. **M L£72**
M ▶ MAMIYA 135MM F4 (C330). **E L£40**
MAMIYA 210MM F4 C (M645). **E C£86**
MAMIYA AUTO EXTENSION RING 3-S. **G L£15**

KEY

LOCATION

C: Chelmsford
L: London

CONDITION

AN: As New
M: Mint

E++: Excellent ++
E+: Excellent +
E: Excellent
G: Good
SAS: Sold As Seen
& B: In Box

MAMIYA M645 & 80MM F2.8. **E+ L£255**
MAMIYA RB67 & 90MM F3.8 & WLF. **G L£305**
MANFROTTO 055 TRIPOD. **E L£103**
MANFROTTO 056 3 WAY HEAD. **E L£54**
MANFROTTO 128RC VIDEO HEAD. **E L£56**
MANFROTTO 303SPH MULTI ROW PANORAMIC
HEAD. **E C£350**
MANFROTTO ART 035 JAW CLAMP. **E C£26**
MARUMI DRF-14C RINGFLASH (CANON EOS).
E+ L£51
MEOPTA OPEMUS 6 COLOUR ENLARGER. **E L£99**
METZ 34 CS-2 SLAVE FLASH. **E++ L£28**
MILLER DS20 SOLO CARBON FIBRE VIDEO TRIPOD.
E++ L£650

MINOLTA 100-300MM F4.5-5.6 AF. **E L£87**
MINOLTA 100-300MM F4.5-5.6 AF. **E L£96**
MINOLTA 11-18MM F4.5-5.6 AF. **E+ C£215**
MINOLTA 16 (COMMISSION SALE). **E C£50**
MINOLTA 16 II SUBMINATURE SPY-CAMERA.
E+ B C£50
MINOLTA 16 SUBMINATURE. **E L£64**
MINOLTA 18-200MM F3.5-6.3 DT. **E+ L£177**
MINOLTA 24-50MM F4 AF. **E L£107**
MINOLTA 24-85MM F3.5-4.5 AF. **E+ L£156**
MINOLTA 24-85MM F3.5-4.5 AF. **E L£168**
MINOLTA 28-105MM F3.5-4.5 X1. **E L£86**
MINOLTA 35-105MM F3.5-4.5 AF. **E L£116**
MINOLTA 35-70MM F3.5 MD. **E L£44**
MINOLTA 35-80MM F4-5.6 AF. **E L£45**
MINOLTA 3X1 & 35-80MM. **E L£48**
MINOLTA 50MM F1.7 AF. **E C£99**
MINOLTA 70-200MM F4.5-5.6 MD. **E L£26**
MINOLTA 70-210MM F4.5-5.6 AF. **E C£42**
MINOLTA 75-300MM F4.5-5.6. **E C£55**
MINOLTA 75-300MM F4.5-5.6 AF. **E L£85**
MINOLTA 75-300MM F4.5-5.6 AF. **E C£82**
MINOLTA 75-300MM F4.5-5.6 AF. **E L£81**
MINOLTA 80-200MM F4.5-5.6 AF. **E L£55**
MINOLTA 80-200MM F4.5-5.6 X1. **E L£58**
MINOLTA 80-200MM F4.5-5.6 X1. **E L£35**
MINOLTA CELTIC 200MM F4 MD. **E+ L£46**
MINOLTA DYNAX 5 & 28-100MM. **E L£63**
MINOLTA DYNAX 5 BODY. **E L£47**
MINOLTA DYNAX 7000I & 35-70MM AF. **E L£62**
MINOLTA EXTENSION TUBE SET (3) MD. **E+ L£17**
MINOLTA MD EXTENSION TUBE SET. **E L£20**
MINOLTA RC-1000L REMOTE CORD. **E++ L£15**
MINOLTA XG-M BODY. **E L£56**

MINOX NEGATIVE VIEWER. **E L£10**
MIRANDA 70-210MM MC (OLYMPUS OM). **E C£23**
MIRANDA 70-210MM MC (PENTAX K). **E L£10**
MIRANDA 75-300MM MC (OLYMPUS OM). **E L£24**
MOUNT ADAPTER MD/NEX. **M C£17**
MOUNT ADAPTER MD/NEX. **M L£18**
N ▶ NIKKORMAT EL & 50MM F1.4. **E+ C£179**
NIKOMAT FTN & 50MM F1.4. **G L£137**
NIKON 1 J1 & 10-30MM. **E+ C£154**
NIKON 12-24MM F4G ED DX. **E L£440**
NIKON 16-85MM F3.5-5.6G DX VR. **E+ C£300**
NIKON 16-85MM F3.5-5.6G ED DX VR. **E+ C£301**
NIKON 16-85MM F3.5-5.6G ED DX VR. **G C£250**
NIKON 17-55MM F2.8G ED DX. **E++ L£599**
NIKON 17-55MM F2.8G ED DX. **E+ L£627**
NIKON 17-55MM F2.8G ED DX. **E+ C£555**
NIKON 18-105MM F6.5-5.6G DX VR. **E C£132**
NIKON 18-135MM F3.5-5.6 G DX. **E+ L£120**
NIKON 18-200MM F3.5-5.6G DX VR II. **G L£355**
NIKON 18-70MM F3.5-4.5G ED DX. **E C£140**
NIKON 18-70MM F3.5-4.5G ED DX. **E C£160**

NIKON 24-120MM F3.5-5.6G ED AFS VR. **M B L£292**
NIKON 24MM F2.8 D. **E+ L£256**
NIKON 28-50MM F3.5 AIS. **E+ L£299**
NIKON 28MM F2.8 AIS. **E+ L£210**
NIKON 28MM F2.8 AIS SERIES E. **G L£44**
NIKON 28MM F2.8 D. **M B C£207**
NIKON 28MM F3.5 AI. **E+ L£127**
NIKON 35-105MM F3.5-4.5 AIS. **E L£105**
NIKON 35-105MM F3.5-4.5 AIS. **E L£122**
NIKON 35-105MM F3.5-4.5 D. **E L£96**
NIKON 35-70MM F3.3-4.5 AIS. **E L£86**
NIKON 35MM F1.4 AI. **E+ C£320**
NIKON 35MM F1.8G DX. **E+ L£117**
NIKON 36-72MM F3.5 SERIES E (AIS). **E L£56**
NIKON 50MM F1.8G AFS. **E+ L£115**
NIKON 55-300MM F4.5-5.6G DX VR. **E C£207**
NIKON 60MM F2.8G ED AFS MICRO. **E++ L£297**
NIKON 60MM F2.8G MICRO (COMMISSION SALE).
M B L£290

NIKON 70-300MM F4-5.6 D ED. **E+ L£115**
NIKON 70-300MM F4-5.6G AF. **E L£64**
NIKON 70-300MM F4-5.6G AF. **E L£62**
NIKON 80-400MM F4.5-5.6 D ED VR. **E+ C£600**
NIKON 85MM F1.8 D. **E++ L£275**
NIKON 85MM F2 AI. **E+ L£205**
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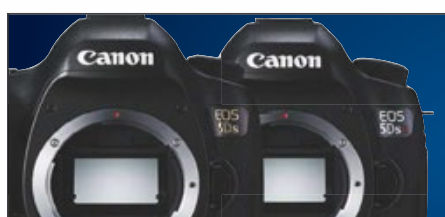
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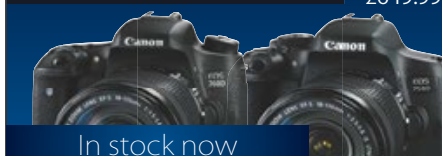
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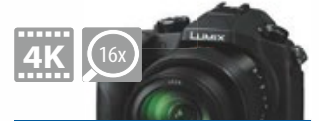
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Colours 7.4ml each
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17-55mm F2.8 EFS USM.....	E++ £399 - £429
17-55mm F2.8 IS USM.....	E++ £429
17-85mm F3.5-5.6 IS USM.....	E++ £149

Tamron 55-200mm F4-5.6 Di II.....	E++ £39
Tamron 70-300mm F4-5.6 Di.....	E++ £49
Tamron 150-600mm F5-6.3 SP VC USD.....	E++ £749
Tamron 200-500mm F5-6.3 Di LD AF.....	E++ £489
Tokina 10-17mm F3.5-4.5 DX Fisheye.....	Ex Demo / Mint- £329 - £499
Tokina 12-24mm F4 ATX PRO SD.....	E++ £279
Tokina 16-50mm F2.8 ATX Pro DX.....	E++ £289
Tokina 24-200mm F3.5-5.6 SD.....	E++ £129
Tokina 28-70mm F2.6-2.8 ATX Pro.....	Unused £249
Tokina 28-80mm F2.8 ATX Pro.....	E++ £239
Tokina 50-135mm F2.8 DX ATX.....	Ex Demo £480
Tokina 300mm F2.8 ATX SD.....	E+ / E++ £649 - £849
Zeiss 21mm F2.8 ZE.....	Mint- £899
Zeiss 28mm F2 ZE.....	E+ £549
Kenko 1.4x Converter DG Pro300.....	E++ / Mint- £79
1.4x EF Extender.....	E+ £109
1.4x EF MkII Extender.....	Mint- £319
2x EF Extender.....	E+ / E++ £109 - £119
2x EF II Extender.....	E++ £179
270EX Speedlite.....	E++ £59
300EZ Speedlite.....	E+ / E++ £15 - £29
380EX Speedlite.....	E- £49
420EX Speedlite.....	E++ £79
430EX I Speedlite.....	E++ / Mint- £149
430EZ Speedlite.....	As Seen / E+ £15 - £29
540EZ Speedlite.....	E++ £49
550EX Speedlite.....	E+ / E++ £99 - £109
580EX MkII Speedlite.....	E++ / Mint- £199 - £219
580EX Speedlite.....	E+ / E++ £139 - £159
580EXII Speedlite.....	E++ £199
ML3 MacroLite.....	E++ £49
MR-14EX Macro Ringlite.....	E++ / Mint- £249 - £279
ST-E2 Transmitter.....	E+ / Unused £59 - £99
Centon MR40 AFC Macro Flash.....	E++ / Unused £25 - £29
Metz 50AF1 Digital.....	E+ / E++ £89 - £99
Nissin Di866 Flash.....	E++ £89
Sigma EF430 Flash.....	Unused £19
Sigma EF430ST Flash.....	Unused £19
Sigma EF500 DG ST Flash.....	E++ £39
Sigma EF500 DG ST Flash II.....	E++ £49
Sigma EF500 ST Flash.....	E- £39
EF12 Extension Tube.....	E++ £39
EF25 Extension Tube.....	E++ £49
Triplux Extension Tube Set.....	E++ £39
Zork Panorama Shift Adapter.....	E++ £299
Audio Tech Pro24CM Microphone.....	Mint- £49
Quartz Data Back E.....	Unused £25
Rode Stereo Videomic Pro.....	Mint- £89
Technical Back E with Keyboard.....	Unused £49 - £75
Tripod Mount Ring All (W).....	E++ £5,489
Tripod Mount Ring B (B).....	E++ £49
Tripod Mount Ring C (WII).....	E- £79
WFT-E7B Wireless Transmitter.....	Mint £449

Canon Manual

F1NAE Black Body Only.....	Exc £159
F1 Black Body Only.....	As Seen / E+ £99 - £149
T90 Body + Databack.....	E+ £119
T90 Body Only.....	E+ £69 - £99
T70 Body Only.....	E+ / Unused £29 - £89
A1 Black Body + Winder A.....	Exc £59
A1 Black Body Only.....	Exc / E+ £49 - £59
AE1P Chrome Body.....	E++ £59
AV1 Black Body Only.....	E+ £49
AV1 Chrome + Winder A.....	Exc £39
AV1 Chrome Body Only.....	E+ £49
FP Chrome Body Only.....	Exc £39
Pellix + 50mm F1.8.....	As Seen £69
24mm F2.8 FD.....	E+ £79
28mm F2.8 FD.....	E+ / Unused £29 - £59
28mm F3.5 B/lock.....	E- £25
35-70mm F3.5-4.5 FD.....	Unused £49
35-70mm F4 FD.....	E+ £19
35-70mm F4 FD AF.....	Unused £89
50mm F3.5 FD + FD25 Tube.....	E+ £79
70-150mm F4.5 FD.....	E+ £19
70-210mm F4 FD.....	Exc / Unused £25 - £89
75-200mm F4.5 FD.....	Exc / E++ £25 - £49
100mm F2.8 B/lock.....	E+ £75
100mm F4 FD Macro + FD50 + FD15 Tube.....	E+ £119
100mm F4 FD Macro + Tube.....	E+ / Unused £119 - £199
100mm F4 Macro B/lock.....	Exc £75
100-300mm F5.6 FD.....	Exc / Unused £39 - £99
135mm F3.5 B/lock.....	E- £25 - £35
300mm F5.6 FD.....	E+ £59 - £79
500mm F8 Reflex.....	E- £125 - £139
Cosina 100-500mm F5.6-8.....	Unused £99

Tamron 28-200mm F3.8-5.6 Asph.....	E+ £49
Tokina 300mm F2.8 ATX.....	Unused £549 - £599
2x A Extender.....	E+ £35
2xB Extender.....	E+ / E++ £29
Autobellows.....	E++ £99
Film Chamber 250.....	E++ £95
Film Chamber FN-100.....	E+ £75
Handy Stand F.....	E++ £49
LC-2 Wireless Controller.....	E+ £35
AE Finder FN.....	E+ £99
Angle Finder A2.....	As Seen £15
Angle Finder B.....	E+ / E++ £25 - £35
Eye Level Finder FN.....	E+ £49
Servo EE Finder.....	E++ £85
Speed Finder F.....	As Seen £45 - £65
Speed Finder FN.....	E++ £99
Speedfinder FN.....	As Seen £49
Waist Level Finder F.....	E++ £59
Waist Level Finder FN.....	E++ £79
188A Speedlite.....	E+ £19
199A Speedlite.....	E+ £19
244T Speedlite.....	E+ / E++ £9 - £15
277T Speedlite.....	E+ £15
299T Speedlite.....	E++ £29
300TL Speedlite.....	E+ / E++ £20 - £49
480G Speedlite.....	E+ £99
ML1 MacroLite.....	E++ £99
ML2 MacroLite.....	E+ £69
ML3 MacroLite.....	E+ / E++ £39 - £59
AE Motordrive FN.....	As Seen / E++ £49
AE Powerwinder FN.....	E+ £69 - £79
MA Drive Set.....	E+ / Unused £49 - £69
Powerwinder F.....	E+ / E++ £49 - £59
Winder A.....	E+ / Unused £9 - £20
Winder A2.....	E+ £15

Contax 645 Series

645 Complete.....	E++ / Mint- £1,799 - £1,899
35mm F3.5 Distagon.....	E+ / Mint- £749 - £949
45mm F2.8 Distagon.....	E++ £489 - £499
45-90mm F4.5 Vario.....	E+ / E++ £1,399 - £1,599
120mm F4 Apo Macro.....	E++ £599 - £899
140mm F2.8 Sonnar.....	E+ / Unused £389 - £689
210mm F4 Sonnar.....	E+ / Mint- £389 - £499
350mm F4 Tele Apo Tessar.....	E++ £3,999
1.4x Mutar Converter.....	Mint- £499
Cable Switch LA50.....	E++ £25 - £29
GB71 Hood.....	Mint- £99
GB73 Hood.....	Mint- £79
GB74 Hood (210mm).....	E+ £39
Large System Bag.....	E++ £179
Magazine + Insert.....	E++ £129
MF-2 Waist Level Finder.....	E++ / Mint- £229 - £289
MFB-1 Film Back.....	E++ £89
MFB-1B 220 Film Insert.....	E++ £89
MFB-2 Polaroid Mag.....	E+ / Mint- £39 - £99
MP1 Battery Grip.....	E++ £189
MSB1 Flash Bracket.....	E++ £149

Contax G Series

G2 Millennium Kit.....	E+ / Mint- £1,499 - £1,699
G2 Black + 45mm F2.....	E++ £599
G2 + 45mm F2.....	E++ £599
G1 Body + G01 Back.....	E+ £169
G1 Body only.....	E+ £179 - £199
16mm F8 G + Finder.....	Mint- £999
21mm F2.8 G + Finder.....	E++ / Mint- £499 - £549
21mm F2.8 G + Finder - Black.....	E++ £649
28mm F2.8 G.....	E++ £289
28mm F2.8 G - Black.....	E++ £299
90mm F2.8 G.....	E++ £199 - £229
16mm Viewfinder.....	Mint- £199
GC110 Body Case (G2).....	E++ £35
GC21 CASE (G2).....	E++ £69 - £79
G01 Databack.....	E++ £49
Goldpfell Leather Holdall.....	Mint- £149
TLA140 Flash.....	E+ / Mint- £35 - £59
TLA200 Flash.....	E++ £75

Digital Compact Cameras

Canon Powershot A2200.....	Mint- £49
Canon Powershot A3000 IS.....	Mint- £29
Canon Powershot A3150 IS.....	E++ £29
Canon Powershot A3200 IS.....	Mint- £29
Canon Powershot A810.....	Mint- £29
Canon Powershot D10.....	E+ £79
Canon Powershot G10.....	E+ £119
Canon Powershot G1x + EVFDC1 Finder.....	Mint £499

Canon Powershot G1x MKII + case.....	E++ £379
Canon Powershot G2.....	E+ £29
Canon Powershot G2 + WC-DC58.....	E++ £49
Canon Powershot S5 IS + Hood.....	E+ £79
Canon Powershot S70.....	As Seen £29
Canon Powershot SX1 IS.....	E++ £99
Canon POWERSHOT SX100IS.....	Mint- £49
Canon POWERSHOT SX130IS.....	E++ £49
Canon Powershot SX150 IS.....	Mint- £59
Canon POWERSHOT SX150IS RED.....	E++ £49
Canon Powershot SX160 IS.....	Mint- £59
Canon Powershot SX200 IS.....	Mint- £39
Canon Powershot SX210 IS.....	Mint- £45 - £75
Canon POWERSHOT SX700 HS.....	Mint £99
Fuji Finepix AX280.....	E+ £39
Fuji Finepix F100FD.....	As Seen £49
Fuji Finepix F11.....	E+ £39
Fuji Finepix S50FD.....	E++ £19
Fuji Finepix F70EXR.....	E+ £49
Fuji Finepix HS10.....	E++ £99
Fuji Finepix HS20 EXR.....	As Seen / E++ £99 - £119
Fuji Finepix JX.....	E++ £19
Fuji Finepix JX500.....	E++ £39
Fuji Finepix S1000 FD.....	Mint- £49
Fuji Finepix S100FS.....	As Seen £79
Fuji Finepix S200 EXR.....	As Seen £79
Fuji Finepix S2950.....	E++ £79 - £89
Fuji Finepix S2980.....	E+ £39
Fuji Finepix S3200.....	As Seen £35
Fuji Finepix S4300.....	E++ £79
Fuji Finepix S8000 FD.....	Mint- £29
Fuji Finepix S8500.....	E++ £99
Fuji Finepix T200.....	E++ £59
Fuji Finepix Z100FD.....	As Seen £19
Fuji Finepix Z20FD.....	E++ £29
Fuji XF-1 Silver.....	E++ £99
Leica Digilux 3 + 14-50mm F2.8-3.5.....	E+ / E++ £349 - £499

Leica Digilux 3 Body Only.....	E+ £249
Leica Dilux 6 + Leather Case.....	E+ £349
Nikon Coolpix 950.....	As Seen £29
Nikon Coolpix 990.....	As Seen £39
Nikon Coolpix 995.....	E+ / Mint- £49 - £89
Nikon Coolpix L120.....	E++ £39
Nikon Coolpix L22.....	Mint- £19
Nikon Coolpix L25.....	E++ £19
Nikon Coolpix L27.....	Mint- £19
Nikon Coolpix L3.....	Mint- £19
Nikon Coolpix L810.....	E++ £79
Nikon Coolpix L830.....	E++ £79
Nikon Coolpix P100.....	E- £89
Nikon Coolpix P7000.....	E++ £169
Nikon Coolpix P7000 + Leather Case.....	E++ £179
Nikon Coolpix S230.....	Mint- £29
Nikon Coolpix S3100.....	Mint- £29
Nikon Coolpix S8000.....	Mint- £99
Nikon Coolpix S8200.....	Mint- £129
Olympus D720.....	Mint- £229
Olympus Mju 1040.....	Mint- £29
Olympus Mju 1060.....	E++ £29
Olympus Mju 810.....	E++ £59
Olympus SP-620 Ultra Zoom.....	E++ £59
Olympus SP820 Ultra Zoom.....	E++ £79
Panasonic DMC FZ28.....	E+ / E++ £79
Panasonic DMC FZ30.....	E+ £89
Panasonic DMC FZ45 + LT55 Tele Conv.....	E++ £149
Panasonic DMC LX1.....	E++ £59
Panasonic DMC LX3 + U/water Housing.....	E++ £449
Panasonic DMC LX5.....	E++ £229
Panasonic DMC LX40.....	Mint- £89
Panasonic DMC-FX01.....	E++ £19
Panasonic DMC-FX2.....	E++ £39
Panasonic DMC-LX1.....	E++ £49
Panasonic DMC-S3.....	E++ £29
Panasonic DMC-SZ3.....	Mint- £39
Panasonic DMC-TZ20.....	E+ £69
Panasonic DMC-TZ4.....	E++ £29
Panasonic DMC-TZ9.....	E++ £69
Panasonic DMC-ZX1.....	Mint- £29
Panasonic DSC XS3.....	Mint- £75
Panasonic DMC-TZ65.....	E++ £69
Ricoh GR Digital.....	E++ £349
Ricoh GX100 + V/Finder.....	E+ £99
Ricoh GXR + 28-300mm.....	Mint- £189 - £199
Ricoh GXR + 28-300mm + VF2 Finder.....	E++ £279
Ricoh GXR + 28mm F2.5.....	Mint £279
Ricoh GXR Body + M Mount Module.....	E++ £289

Sony DSC RX1.....	E++ £1,349
Sony DSC-H20.....	E++ £39
Sony DSC-H5 + Lenses.....	E++ £89
Sony DSC-H55.....	E++ £39
Sony DSC-H9.....	E+ £49
Sony DSC-HX1.....	E+ £79
Sony DSC-HX100V.....	E+ £99
Sony DSC-HX200V.....	E++ £149
Sony DSC-RX100.....	E++ / Mint £219 - £249
Sony DSC-S2000.....	E++ £19
Sony DSC-T77.....	E++ / Mint- £35 - £99
Sony DSC-W170.....	E++ £59
Sony DSC-W210.....	E++ £39
Sony DSC-W30.....	E++ £19
Sony DSC-W570.....	Mint- £89
Sony DSC-W630.....	E++ £39
Sony DSC-W690.....	E++ £39
Sony DSC-W70.....	As Seen £29

Digital Mirrorless

Fuji Finepix X10 Black.....	E+ / E++ £159 - £199
Fuji Finepix X10 Black + Case.....	E+ £189
Fuji Finepix X100 + LH-X100 Hood.....	E+ £389
Fuji Finepix X100 Silver.....	E+ £329
Fuji Finepix X100s Silver + Case.....	E++ £539
Fuji Finepix X100 Black LTD.....	E++ £489
Fuji X-E1 Silver Body Only.....	E+ £179
Fuji X-E2 Black Body Only.....	Mint- £389
Fuji X-Pro1 Body.....	E+ / E++ £279
Nikon J1 Black + 10mm.....	Unused £179
Olympus E-P1 + 14-42mm.....	E++ £99
Olympus E-P2 Black Body Only.....	E+ £79
Olympus E-P2 Chrome Body Only.....	E++ £89
Olympus E-P3 + 14-42mm Black.....	E+ £199
Olympus E-P3 Body Only - Black.....	E+ / E++ £149
Olympus E-P3 Body Only - Silver.....	E++ £149
Olympus E-PL1 Black + 14-42.....	E++ £109
Olympus E-PL1 Black Body Only.....	E++ £79
Olympus E-PL2 Black Body Only.....	Ex Demo £139
Olympus E-PL3 Black + 14-42mm + Flash.....	E+ £129
Olympus E-PL5 + 14-42mm.....	Mint- £199
Olympus E-PL5 Black Body Only.....	E++ £169
Olympus E-M1 Black Body Only.....	Mint- £649
Olympus E-M5 Black Body Only.....	E+ / E++ £279 - £299
Olympus E-M5 MKII Body Only - Black.....	Mint £899
Olympus E-M5 Silver Body Only.....	E++ £319
Panasonic G1 Body Only.....	E+ £49
Panasonic GF-2 Body Only.....	E+ £79
Panasonic GF-3 Black Body.....	E++ / Mint- £69 - £89
Panasonic GF-3 Red Body.....	Mint- £79
Panasonic GF5 + 14-42 mm.....	Unused £239
Panasonic GF6 Body Only.....	E++ £149
Panasonic GH-2 Body Only.....	E+ £189
Panasonic GH-3 Body Only.....	E++ £429
Panasonic GH1 Body Only.....	E+ £139 - £149
Panasonic GX1 Body Only.....	E+ / Mint- £119 - £129
Pentax Q Body Only.....	E++ £129
Pentax Q-S1 + 5-15mm + 15-45mm.....	Mint- £289
Samsung NX10 + 18-55mm.....	E++ £119
Samsung NX100 + 20-50mm.....	E++ £79
Samsung NX1000 Body Only.....	E- £99
Samsung NX11mm + 20-50mm.....	Mint- £145
Sony NEX3 + 18-55mm F2.8.....	E++ £149
Sony NEX3 + 18-55mm + Flash.....	E++ £159
Sony NEX5 + 18-55mm + 16mm.....	E+ £179
Sony NEX7 + 18-55mm.....	E++ £449 - £499
Sony NEX7 Body Only.....	E+ £349



See up to 3 images of each used item on website
Website updates used equipment list 10-15 times daily
All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help

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photographic

Fuji S2 Pro Body Only.....	As Seen £59	503CXi Chrome Body Only.....	E+ £499	M7 0.72x Chrome Body Only.....	E++ £1,199 - £1,499
Fuji S3 Pro Body Only.....	E- £99	503CX Black Only + WLF.....	E- £449	M6 0.72x Black Body + Winder M.....	E- £749
Fuji S5 Pro + MB-D200 Grip.....	E+ / E++ £239 - £289	503CX Chrome Body Only.....	E+ / E++ £499	M4 Anniversary Chrome + 50mm F2.....	E++ £1,875
Nikon D3 Body Only.....	E+ / E++ £899 - £1,249	501CM Complete + PME90 Prism.....	E++ £1,249	M8 Chrome Body Only.....	E- £699
Nikon D800E Body Only.....	E+ £1,349	501C Complete.....	E++ £1,199	M3 Chrome Body Only.....	E- £499 - £549
Nikon D700 Body Only.....	As Seen / E++ £479 - £699	501C Black Body Only.....	E- £299	M2 Chrome Body Only.....	Exc / E+ £389 - £449
Nikon D610 Body Only.....	E++ / Mint- £929 - £949	553ELX Black Body Only.....	E- £449	MD2 Black Body Only.....	E- £449
Nikon D600 Body Only.....	E+ / E++ £679 - £779	553ELX Chrome Body Only.....	E+ / E++ £349 - £549	MDA Chrome Body Only.....	E+ £249
Nikon D300S Body Only.....	E++ £399	500ELX Black Body Only.....	E+ / E++ £299 - £449	Konica Hexar RF Limited Edition.....	Mint £2,499
Nikon D300 + MB-D10 Grip.....	E++ £379	Arc Body + 35mm Apo + 45mm Apo.....	E++ £2,500	Konica Hexar RF + 50mm F2 + Flash.....	E+ £799
Nikon D300 Body Only.....	E+ / E++ £269 - £299	Arc Body + 45mm Apo + Accs.....	E++ £1,950	18mm F3.8 Asph M Black.....	E++ £1,799
Nikon D200 Body Only.....	As Seen / E++ £129 - £179	Flex Outfit.....	E++ £989 - £1,099	21mm F2.8 Asph M Black.E++ / Mint- £1,549 - £1,649	E++ £1,599 - £1,699
Nikon D100 + MB-D100 Grip.....	As Seen £79	SWC + Finder.....	E+ £949 - £1,199	21mm F2.8 M Black.....	E+ / E++ £989 - £1,199
Nikon D100 Body Only.....	As Seen £49	SWC Complete.....	E++ £1,299	21mm F3.4 R + 122228 M Mount.....	Mint- £799
Nikon D90 Body Only.....	E+ £179	30mm F3.5 CFI Fisheye.....	E++ £2,599	21mm F4 Chrome + Finder.....	E+ £1,149
Nikon D80 Body + MB-D80 Grip.....	E++ £169	40mm F4 C Black.....	Exc £449	24mm F2.8 Asph M Black.....	Exc / E++ £999 - £1,429
Nikon D80 Body Only.....	E+ £139	45mm F4.5 Apo Grandagon.....	E++ £889	24mm F2.8 Asph M Black 6bit.....	E++ / Mint £1,489 - £1,599
Nikon D70 Body Only.....	E- £79	50mm F2.8 FE.....	E- £649	28mm F2.8 M Black.....	E+ / E++ £639 - £799
Nikon D60 Body Only.....	E+ / Mint- £79 - £89	50mm F4 C Black.....	As Seen / E+ £129 - £249	35mm F1.4 Asph M Black.... E+ / E++ £1,749 - £2,149	E++ £2,899
Nikon D40 Body Only.....	E- £79	50mm F4 C Chrome.....	As Seen £89	35mm F1.4 Asph M Black 6bit.....	Exc £1,149
Nikon D7100 Body Only.....	E+ / Mint- £529 - £559	50mm F4 CF.....	E- £349	35mm F2.5 M Black 6bit + Hood.....	Mint- £949
Nikon D7000 Body Only.....	E++ £349	50mm F4 CF FLE.....	E+ £549 - £649	35mm F3.5 Chrome.....	E- £349
Nikon D5100 Body Only.....	Mint £199	50mm F4 CF FLE.....	E- £649	50mm F0.95 Asph M - Black.....	Mint- £6,499
Nikon D3300 Body Only.....	Mint- £259	60-120mm F4.8 FE.....	E+ / E++ £599	50mm F1.0 M Black 6bit.....	Mint- £3,999
Olympus E3 Body Only.....	E- £279	80mm F2.8 CF.....	E++ £399	50mm F1.4 Asph M Black.....	E++ £1,799
Olympus E300 Body Only.....	E- £59	120mm F4 CF Macro.....	Exc / E+ £399 - £549	50mm F1.4 Asph M Chrome 6bit.....	E++ £1,889
Olympus E400 + 14-42mm.....	E- £129	135mm F5.6 S Macro.....	E- £249	50mm F1.4 M Black.....	E++ £1,399
Olympus E410 + 17.5-45mm F3.5-5.6.....	E++ £119	135mm F5.6 S Planar.....	E- £219	50mm F2 Close Focus.....	E- £499
Olympus E420 + 17.5-45mm + 40-150mm.....	E++ £189	140-280mm F5.6 C Black.....	E+ £499 - £549	50mm F2 Collapsible.....	As Seen / E+ £299 - £389
Olympus E450 + 14-42mm.....	E- £195	140-280mm F5.6 F Variogon.....	E- £599	50mm F2 M Anniversary Chrome.....	Mint- £1,799
Olympus E510 + 14-42mm.....	E++ £159	150mm F4 C Black.....	As Seen £99	50mm F2 M Black.....	E+ / Mint- £699 - £999
Olympus E510 + 14-42mm + 40-150mm.....	E++ £159	150mm F4 C Chrome.....	E- £129	50mm F2.8 Elmar.....	E++ £299 - £349
Olympus E600 + 14-42mm.....	E++ £179	150mm F4 CF.....	Exc / E+ £249 - £349	50mm F2.8 M Chrome 6bit.....	E++ £699
Olympus E620 + 14-42mm.....	E++ £249	160mm F4.8 CB.....	E++ / Mint- £349 - £399	50mm F3.5 Chrome.....	E- £229
Olympus E620 + 14-42mm + 40-150mm.....	E++ £339 - £349	250mm F5.6 C Black.....	E- £199	65mm F3.5 Elmar.....	E+ / E++ £245 - £299
Olympus E620 + 14-45mm + 40-150mm.....	E- £289	250mm F5.6 C Chrome.....	E+ £189	75mm F2.5 Black 6 BIT.....	Mint £999
Panasonic L1 + 14-50mm.....	E- £179	250mm F5.6 C Silver.....	E- £149	90mm F2 Apo M Black 6bit.....	Exc £1,499
Pentax K5 Iis Body Only.....	Mint- £479	250mm F5.6 CF.....	E- £299	90mm F2 Black.....	E++ £649
Pentax K7 Body Only.....	E++ £249	250mm F5.6 CF Super Achromat.....	E+ £1,999	90mm F2 Chrome.....	E++ £650
Pentax K5 Black Body Only.....	E++ £269	350mm F5.6 C Black.....	E- £349	90mm F2 M Black.....	E++ £799
Pentax K30 Blue Body Only.....	E++ £249	500mm F8 C Black.....	E+ £450 - £499	90mm F2 M Chrome.....	E++ £989 - £999
Pentax K20D Body Only.....	E+ £149	1.4x E Converter.....	E- £399	90mm F2.8 Black.....	As Seen £299
Pentax K10D Body Only.....	E- £129	Vivitar 2x Converter.....	E+ £45	90mm F2.8 Chrome.....	Exc / E+ £289 - £349
Pentax K2000 Body Only.....	E++ £99	Teleplus 2x MC6 Converter.....	Unused £79	90mm F2.8 M Black.....	E- £789
Pentax K100D + 18-55mm.....	E+ £129	A12 Chrome Mag.....	E+ / E++ £99 - £149	90mm F4 C Elmar.....	E+ £199 - £249
Pentax K1000 Body Only.....	As Seen / E++ £49 - £99	A16 Chrome Mag.....	E- £79	90mm F4 Elmar.....	As Seen / E+ £49 - £199
Pentax *ist DL2 + 18-55mm.....	E+ £119	A24 Black Mag.....	As Seen / E++ £39 - £59	90mm F4 Elmar E39.....	E- £199 - £249
Pentax *ist DL Body Only.....	E- £79	A24 Chrome Mag.....	As Seen / E++ £39 - £125	135mm F2.8 M Black.....	E++ £389
Pentax *ist D + 18-55mm.....	E++ £129	A24 TCC Black Mag.....	E- £139	135mm F4 Black.....	Exc / E+ £349 - £389
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Samsung NX30 + 18-55mm.....	Mint- £299	LightPhase Digital Back.....	E++ £499	Tri Elmar 28/35/50 F4.....	E++ £2,399 - £2,889
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Sony A900 Body Only.....	E++ £749	Extension Tube 32.....	E+ £35	Angle Finder M.....	E++ £149
		Extension Tube 32E.....	E++ / Mint- £79 - £89	Macro Adapter M.....	E++ £269
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120 Back	£39
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55-110 F4.5 box	£299
105-210 F4.5 ULD C	£179
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150 F3.5 N	£79
210 F4 N M-	£79
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WLF	£79
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Winder II	£69
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65 F4 box M-	£399
90 F3.5 W M- box	£299
127 F3.5 box	£299
180 F4.5 W box	£199
360 F6	£149
No 2 ext tube	£49
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Sony A100 body	£89
Sony VGB30AM	£79
Sony VGC70AM	£139
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NEX 5 body	£179
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SIGMA 30 F2.8 EX DN	£99

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7xi body	£49
Dynax 5 body	£39
505Si Super	£25
300Si or SPXi body ea	£19
20-35 F3.5/4.5 M- box	£249
24-50 F4	£149
24-105 F3.5/4.5 AFD box	£179
28 F2.8	£99
28-85 F3.5/4.5	£129
28-100 F3.5/5.6 D	£49
35-70 F4	£39
35-70 F3.5/4.5	£25
35-80 F4/5.6	£25
35-105 F3.5/4.5	£99
50 F1.4 AF	£149
50 F1.7	£79
50 F2.8 macro	£179
70-210 F4	£99
75-300 F4.5/5.6	£599
85 F1.4 G box	£599
100-300 F4.5/5.6 APO	£169
500 F8 mirror	£349
VC700 grip	£39
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MD90 + BP90-M	£79

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EOS 5D III + 24-105 IS	£2,749	8-15mm f4 L Fisheye	£915	70-200mm f2.8 L IS II	£1,530	100mm Macro f2.8	£385
EOS 5D III + 24-70 f2.8 II	£3,699	10-18mm f4.5-5.6 IS	£229	70-300mm f4-5.6 IS	£369	100mm Macro f2.8 L IS	£669
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EOS 6D	£1,169	17-55mm f2.8 IS	£532	24mm f2.8 IS	£469	500mm f4 L IS II	£6,898
EOS 6D + 24-70 f4 IS USM	£1,849	24-70mm f4 L IS	£749	24mm f1.4 L II	£1,199	600mm f4 L IS II	£8,895
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D610 + 24-120mm f4	£2,109	18-300mm f3.5-5.6 VR DX	£679	58mm f1.4 G	£1,399	SB910 Speedlight	£349
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35mm f1.4	£1,449
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M (type 240) Silver/Black	£4,650
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T Body + 18-56mm Lens	£2,600
X 2	£1,349
X Vario Silver/Black	£1,499
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10x25 Ultravid BR	£510
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10x32 Ultravid HD	£1,449
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10x42 Trinovid	£994
8x42 Ultravid HD	£1,037
10x42 Ultravid HD	£1,399
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7x42 Ultravid HD-Plus	£1,600
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10x42 Ultravid HD-Plus	£1,700
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X-T1 Graphite Body	£999
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XF 23mm f1.4	£649
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10x42 SLC	£1,242
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Hero	£99

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190CXPRO4	£299	460MG	£299
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055CXPRO3	£359	MHXPRO-3W	£109
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See full range of Bowens softboxes, stands and other accessories on our website

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AFD Nikkor 18-35 ED... **£299**
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AI Nikkor 300/2.8..... **£1150**
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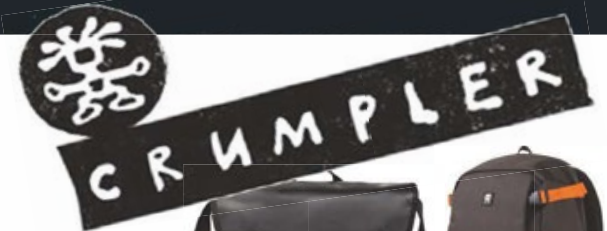
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FUJI X - PRO 1 BODY USED ONCE COMPLETE.....	MINT BOXED AS NEW £375.00
FUJI 18mm f2.8 R FUJINON BLACK LENS.....	MINT BOXED AS NEW £265.00
FUJI 27mm f2.8 XF FUJINON LENS BLACK.....	MINT BOXED AS NEW £375.00
FUJI 35mm f1.4 R FUJINON BLACK LENS.....	MINT BOXED AS NEW £319.00
FUJI 18 - 55mm f2.8/4 R OIS XF FUJINON.....	MINT BOXED AS NEW £325.00
FUJI EF 20 FLASHGUN FOR X PRO1.....	MINT BOXED AS NEW £79.00
FUJI EF-42 FLASHGUN FOR X PRO1.....	MINT BOXED AS NEW £139.00
FUJI LC-X PRO 1 PREMIUM LEATHER CASE X PRO-1.....	MINT BOXED £99.00
FUJI S5 PRO COMPLETE WITH ALL ACCESSORIES.....	MINT-BOXED £289.00
NIKON D3 BODY COMPLETE ONLY 1477 ACTUATIONS.....	MINT BOXED £1,195.00
NIKON D610 BODY COMPLETE ONLY 100 ACTUATIONS.....	MINT BOXED AS NEW £995.00

NIKON D5100 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £225.00
NIKON D3200 BODY COMPLETE.....	MINT BOXED £175.00
NIKON D3100 BODY WITH NIKON 18-55 VR L + CHARGER.....	MINT- £199.00
NIKON D3000 BODY WITH NIKON 18-55 VR COMPLETE.....	MINT BOXED £175.00
NIKON D3000 BODY COMPLETE WITH ALL ACCESS.....	MINT- BOXED £299.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS.....	MINT- £165.00
NIKON D80 BODY COMPLETE WITH ACCESS.....	EXC++ £145.00
NIKON D70 BODY COMPLETE.....	MINT BOXED £119.00
NIKON D70 BODY WITH BATTERY AND CHARGER.....	MINT- £95.00
NIKON COOLPIX P7000 10.1 Mp COMPLETE.....	MINT BOXED £99.00
NIKON COOLPIX P6000 13.5 Mp COMPLETE.....	MINT BOXED £79.00
NIKON MB-D11 BATTERY GRIP FOR NIKON D7000 etc.....	MINT BOXED £149.00
NIKON MB-D10 BATTERY GRIP FOR D300/300S/700.....	EXC++ BOXED £79.00
NIKON MB-D80 BATT GRIP FOR NIKON D80/D90.....	EXC++ £49.00
NIKON SB500 DX SPEEDLIGHT COMPLETE.....	MINT-BOXED £95.00
NIKON SB600 SPEEDLIGHT.....	MINT- £139.00
NIKON SB800 SPEEDLIGHT.....	MINT BOXED £195.00
NIKON SB900 SPEEDLIGHT COMPLETE.....	MINT BOXED £199.00
NIKON R1C1 CLOSE UP SPEEDLIGHT COMMANDER KIT.....	MINT BOXED £445.00
METZ 45 R1C1 DIGITAL FLASH FOR NIKON.....	MINT- £175.00
NIKON MH 19 MULTI-CHARGER FOR NIKON D700 etc.....	MINT-BOXED £75.00
SIGMA EF-530 DG ST ELECTRONIC FLASH IIII NIKON FIT.....	MINT BOXED £275.00
NIKON SC 29 T1 REMOTE CORD.....	MINT BOXED £35.00
NIKON MC 36 REMOTE CONTROL.....	MINT £79.00
OLYMPUS OM-D-M10 WITH 14-42 ZUIKO LENS + CHARGER.....	MINT £345.00
OLYMPUS E-P1 12Mp + 14-42 LENS AND LEATHER CASE.....	MINT BOXED £199.00
OLYMPUS E-P5 WITH 14-42 LENS COMPLETE.....	MINT BOXED £299.00
SIGMA 10-20mm f4/5.6 DC EX HSM OLYMPUS 4/3rds.....	MINT+HOOD £145.00
OLYMPUS 50mm f2 MACRO ZUIKO DIGITAL ED 4/3rds.....	MINT CASED £365.00
OLYMPUS 12 - 60mm f2.8/4 SWD ZUIKO DIG ED 4/3RDS.....	MINT CASED £445.00
OLYMPUS 14 - 45mm f3.5/5.6 ZUIKO DIGITAL 4/3rds LENS.....	MINT+HOOD £99.00
OLYMPUS 70 - 300mm f4/5.6 ZUIKO DIGITAL ED 4/3rds.....	MINT £225.00
OLYMPUS EC-20 TELECONVERTER FOR 4/3rds.....	MINT CASED £245.00
OLYMPUS EC - 25 EXTENSION TUBE 25mm.....	MINT CASED £95.00
OLYMPUS HLD-A BATTERY GRIP FOR E3 BODY.....	MINT £99.00
OLYMPUS HLD-B BATTERY GRIP FOR E620 BODY.....	MINT £339.00
OLYMPUS FL-14 FLASH UNIT.....	EXC++ BOXED £69.00
OLYMPUS FL - 40 FOR OLYMPUS DIGITAL.....	MINT BOXED £99.00
PANASONIC GX7 BODY WITH PANASONIC 14-42 KIT.....	MINT BOXED £445.00
PANASONIC GF1 BODY COMP WITH ACCESSORIES.....	MINT BOXED £99.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
SIGMA 30mm f2.8 DN MICRO 4/3rds.....	MINT BOXED £115.00
SONY A7 BODY COMPLETE LITTLE USE.....	MINT BOXED £675.00
SONY DT 30mm f2.8 MACRO SAM LENS.....	MINT BOXED £115.00
SONY 16 - 105mm f3.5/5.6 DT LENS WITH HOOD.....	MINT £195.00
SONY ALPHA 28 - 75mm f2.8 SAM LENS.....	MINT BOXED £299.00
SIGMA 1.4 APO EX DG TELECONVERTER FOR SONY.....	MINT BOXED £125.00
SONY ALPHA HVL-F36AM FLASH GUN.....	MINT CASED £129.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1 BODY.....	EXC+ £115.00
CANON EOS 1N BODY.....	EXC++ £145.00
CANON EOS 3 BODY.....	EXC++ £99.00
CANON 17 - 40mm f4 USM "L" WITH HOOD.....	MINT-CASED £425.00
CANON 17 - 40mm f4 USM "L" WITH FILTER.....	MINT BOXED £465.00
CANON 20 - 35mm f2.8 USM "L".....	MINT- £499.00
CANON 28 - 300mm f3.5/5.6 USM "L" IMAGE STABILIZER.....	MINT-CASED £1,225.00
CANON 70 - 200MM F2.8 USM "L".....	MINT BOXED £745.00
CANON 70 - 200mm f2.8 USM "L" IS IMAGE STAB MK1.....	MINT BOXED £999.00
CANON 70 - 200mm f2.8 USM "L" IS IMAGE STAB MK II.....	MINT BOXED £1,195.00
CANON 100 - 400mm f4.5/5.6 USM "L" IMAGE STABILIZER.....	MINT-CASED £2775.00
CANON 14mm f2.8 USM "L".....	MINT-BOXED £775.00
CANON 35mm f1.4 USM "L" SUPERB SHARP LENS.....	MINT BOXED £775.00
CANON 85mm f1.2 USM "L" MK II LATEST.....	MINT BOXED AS NEW £1,195.00
CANON 200mm f2.8 USM "L" MK II WITH HOOD.....	MINT £475.00
CANON 300mm f2.8 USM "L" WITH FLIGHT CASE.....	EXC++ BOXED £1,695.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT BOXED £965.00
CANON 400mm f5.6 USM "L" WITH HOOD AND CASE.....	MINT BOXED £845.00
CANON 400mm f4 DO USM IMAGE STABILIZER LENS.....	MINT-CASED £2,595.00
CANON 50mm f1.8 MARK I (VERY RARE NOW).....	MINT £149.00
CANON 60mm f2.8 USM MACRO LATEST.....	MINT BOXED £279.00
CANON 100mm f2 USM.....	MINT- £295.00
CANON 15 - 85mm f3.5/5.6 EF-S USM IS + CAN HOOD.....	MINT+HOOD £445.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER.....	MINT- £445.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER + HOOD.....	MINT BOXED £475.00
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER.....	MINT BOXED £169.00
CANON 18 - 55mm f3.5/5.6 MK II.....	MINT £59.00
CANON 18 - 135mm f3.5/5.6 EFS IMAGE STABILIZER.....	MINT + HOOD £195.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT+HOOD £325.00
CANON 28 - 90mm f4/5.6 USM.....	MINT £69.00
CANON 28 - 105mm f3.5/4.5 USM.....	MINT £145.00
CANON 28 - 135mm f3.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £195.00
CANON 28 - 200mm f3.5/5.6 USM.....	MINT £179.00
CANON 35 - 80mm f4/5.6 EF MKII.....	MINT £39.00
CANON 55 - 250mm f4/5.6 MKII IMAGE STABILIZER.....	MINT BOXED £159.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £265.00
CANON 75 - 300mm f4.5/5.6 + HOOD.....	MINT £89.00

CANON 75 - 300mm f4.5/5.6 USM.....	MINT- £99.00
CANON 75 - 300mm f4/5.6 EF MK III (LATEST VERSION).....	MINT BOXED £129.00
CANON 75 - 300mm f4/5.6 EF MK III (LATEST VERSION).....	MINT £95.00
CANON 100 - 300mm f4/5.6 USM.....	MINT- £95.00
CANON EF25 II EXTENSION TUBE.....	MINT BOXED £79.00
KENCO DG CANON FIT TUBE SET 12,20,36mm.....	MINT BOXED £99.00
CANON EF 1.4x EXTENDER MK I.....	MINT £179.00
CANON EF 1.4x EXTENDER MK II.....	MINT BOXED £195.00
CANON EF 2.0x EXTENDER MK I.....	MINT BOXED £175.00
CANON EF 2.0x EXTENDER MK II.....	MINT BOXED £195.00
CANON EF 2.0x EXTENDER MK II.....	MINT CASED £179.00
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CANON 420 EZ FLASH.....	MINT CASED £39.00
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CANON ANGLE FINDER C.....	MINT BOXED £125.00
CANON LC3 TRANSMITTER AND RECEIVER.....	MINT £115.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT CASED £475.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 14mm f2.8 ASPHERICAL CANON FIT.....	MINT BOXED £345.00
SIGMA 105mm f2.8 EX DG MACRO SUPERB SHARP LENS.....	MINT BOXED £249.00
SIGMA 17 - 35mm f2.8/4 EX HSM APHERIC.....	MINT- £179.00
SIGMA 70 - 300mm f4/5.6 APO MACRO DG + HOOD.....	MINT BOXED £95.00
SIGMA 120 - 400mm f4.5/5.6 APO DG HSM OS.....	NEW £495.00
SIGMA 170 - 500mm f5/6.3 APO COMP WITH HOOD.....	MINT-BOXED £299.00
TAMRON 14mm f2.8 SP ASPHERICAL WIDE ANGLE.....	MINT CASED £345.00
TAMRON 90mm f2.8 SP Di MACRO LENS.....	MINT BOXED £225.00
TAMRON 28 - 300mm f3.5/6.3 I/F LD Di ASP VIB CONTROL.....	MINT BOXED £375.00
TOKINA 10 - 17mm f3.5/4.5 ATX DX FISHEYE (LATEST).....	MINT £299.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 BODY.....	EXC++ £345.00
CONTAX TX1 TITANIUM COMPACT + LEATHER CASE.....	MINT CASED £299.00
CONTAX 28mm f2.8 BIOGON "G" + HOOD, FILTER, CAP.....	MINT £275.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD, FILTER, CAP.....	MINT CASED £195.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2.....	MINT CASED £69.00
CONTAX G1 DATABOOK FOR CONTAX T3.....	MINT-BOXED £69.00
CONTAX AX AUTOFOCUS BODY (RARE NOW).....	MINT- £295.00
CONTAX RX BODY WITH MANUAL.....	MINT-BOXED £169.00
CONTAX RX BODY WITH MANUAL.....	MINT- £159.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION.....	MINT £65.00
CONTAX 35mm f2.8 DISTAGON MM.....	MINT £159.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD.....	MINT £195.00
CONTAX 28 - 70mm f3.5/4.5 VARIO SONNAR T* MM.....	MINT BOXED £295.00
CONTAX TLA 280 FLASH.....	MINT- £95.00

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LEICA M8 BODY BLACK COMPLETE.....	EXC++ BOXED £795.00
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LEICA M6 TTL BODY CHROME.....	MINT- £995.00
LEICA V LUX 20 COMPLETE WITH ALL ACCESSORIES.....	MINT £169.00
LEICA DIGILUX 3 COMPLETE WITH ACCESSORIES.....	MINT-BOXED £375.00
LEICA M2 BODY COMPLETE WITH INST BOOK.....	MINT-BOXED £795.00
LEICA M2 BODY WITH CASE.....	EXC++ CASED £595.00
LEICA Mda BODY SER NO 14111XXCIRCA 1975-76.....	MINT- £425.00
LEICA Mda BODY SER NO 14111XXCIRCA 1975-76.....	EXC++ £399.00
LEICA 1 & 50mm f2 NIKEL ELM ("FROM A COLLECTION").....	EXC++ £365.00
LEICA IF R BODY REALY NICE ("FROM A COLLECTION").....	EXC++ £245.00
LEICA IF R BODY REALY NICE ONE.....	EXC £245.00
LEICA IIA/STANDARD WITH 5cm f2 COLL SUMMITAR.....	EXC++ £365.00
LEICA III BODY REALY NICE CLEAN BODY WITH CASE.....	MINT- £295.00
LEICA IIC BODY WITH CASE.....	EXC++ £195.00
LEICA CL BODY.....	MINT- £495.00
LEICA C LUX 2 COMPLETE ALSO LEATHER CASE.....	MINT BOXED £325.00
ZEISS 21mm f4.5 BIOGON ZM.....	MINT BOXED AS NEW £699.00
LEICA 16,18,21mm f4 ASPH M TRI-ELMAR 6 BIT LATEST MINT BOXED £2,750.00	
LEICA 21mm f4 SUP ANGLONUM + M ADAP + FINDER.....	MINT IN KEPPER £999.00
LEICA 28mm f2.8 ELMARIT M COMP WITH HOOD V.4.....	MINT BOXED £875.00
LEICA 35mm f2.8 SUMMICRON ASPH BLACK 6 BIT LATEST MINT BOXED £1,575.00	
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER.....	MINT- £395.00
LEICA 35mm f3.5 SUMMARON M WITH SPECS.....	MINT- £395.00
LEICA 50mm f2 SUMMICRON BLACK 11826.....	MINT BOXED £895.00
LEICA 50mm f2 SUMMICRON 6 BIT LATEST.....	MINT BOXED £1,095.00
LEICA 50mm f2 SUMMICRON CHROME SER NO 36301#.....	MINT+HOOD £995.00
LEICA 50mm f2 SUMMICRON BLACK COMP WITH HOOD.....	MINT BOXED £850.00
LEICA 50mm f2 SUMMICRON COLLAPSIBLE THORIUM.....	MINT- £399.00
LEICA 50mm f2 SUMMICRON COLLAPSIBLE THORIUM.....	MINT £465.00
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LEICA MACRO ELMAR 90mm f4 BLACK 11633.....	MINT BOXED £1,295.00
LEICA 30mm f1.4 EX DG ASPHERIC R (LATEST).....	MINT CASED £875.00
LEICA 90mm f4 ELMAR C M MOUNT.....	MINT-CASED £275.00
LEICA 135mm f2.8 ELMARIT WITH SPECS.....	EXC++ £295.00
LEICA 135mm f4.5 HEKTOR.....	EXC+ £75.00
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VOIGTLANDER 28mm f2 BLACK VM.....	MINT £345.00
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LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
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LEICA 90mm f4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF24D FLASH.....	MINT BOXED £189.00
LEICA FONOR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 etc.....	MINT-BOXED £145.00
LEICA R5 BODY BLACK.....	MINT- £225.00
LEICAFLEX SL BODY CHROME.....	MINT-BOXED £245.00
LEICAFLEX SL BODY CHROME.....	MINT-BOXED £175.00
LEICA 50mm f2 SUMMICRON ROM LENS 11345.....	MINT-BOXED £445.00
LEICA 50mm f2 SUMMICRON R 2 CAM.....	MINT £199.00
LEICA 180mm f4 ELMARIT R 3 CAM.....	EXC++ £345.00
LEICA 35 - 70mm f3.5 R VARIO ELMAR.....	MINT-CASED £275.00
LEICA MOTORWINDER AND STRAP FOR R6 etc.....	MINT BOXED £145.00

LEICA ULTRAVID 8 x 42 BINOCULARS BLACK.....	MINT- £695.00
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BRONICA 40mm f4 ZENANON FOR ETRS/ETRSi.....	MINT- £159.00
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BRONICA 110mm f4 MACRO LENS PS.....	MINT- £295.00
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BRONICA SPEEDGRIP FOR ETRS/ETRSi.....	MINT- £45.00
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BRONICA 150mm f3.5 ZENANON S.....	MINT- £165.00
BRONICA 65mm f4 ZENANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm f4 PS ZENANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm f4 PS ZENANON FOR SQ.....	MINT-CASED £145.00
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MAMIYA 150mm f4.5 WITH HOOD FOR 77II.....	MINT BOXED £395.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 77II.....	MINT £425.00
MAMIYA 180mm f4.5 ZENONAR Z W FOR RZ.....	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 150mm f3.5 A/F FOR 645 A/F.....	MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645.....	MINT CASED £195.00
MAMIYA 180mm f4.5 SEKOR FOR R8.....	MINT £169.00
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Final Analysis

Roger Hicks considers...

'ARVN Rangers, Plaines des Joncs', 1965, by Tim Page



© TIM PAGE

What makes this picture so frightening? Indeed, is it frightening to anyone who is not old enough to remember the Vietnam War? The way it dominated the news, the memories of friends who fought and died there.

The longer you look at it, the more brilliant it becomes. You immediately clock the nearest soldier, with his steel helmet and backpack, and the one behind him carrying what appears to be a tripod mortar. A fraction of a second later, your eye is drawn to the helicopters in the sky: helicopters in extraordinary numbers. There are at least 14, or 15 if the dot behind the rearmost soldier is, as seems likely, another.

These staggeringly expensive weapons of war seem to come from a different world to the proverbial PBI, the Poor Bloody Infantry. And indeed they do. Not for them the mud squelching underfoot, as

it has squelched under soldiers' feet for thousands of years. No less risk, just a completely different way of fighting. The choppers' insectile forms also call to mind all the things that lurk in the tropics that can bite you and sting you, and even kill you – they tap into a primal fear.

Next, look at the way the soldiers are heavily concentrated to the right of the picture, going out of the frame rather than coming in. This creates a sense of vulnerability, of unprotected backs. Who knows what may be hiding among those waist-high crops? The troops are very much grouped together, for mutual protection. So are the helicopters. There is a lot of empty space in the picture, but if the framing were any tighter it would lose the isolation and the exposure of both the soldiers and the helicopters.

Finally, look at the nearest soldier again. He is looking up. At what? We don't know. We don't need to know. It might be God, it

might be a gunship. There's something he doesn't know, something he's not sure about, and he's trying to see it, trying to work out what it is.

Analysing a picture like this always makes me slightly queasy. These are human lives we are talking about, not pretty-pretty pointless pictures at a camera club. On the other hand, there is a certain universality about photography, just as there is about writing. Are we being manipulated or are we just being shown something very cleverly? Is there a difference? What are we reacting to? Would the impact be different if the picture were in colour instead of black & white?

Life is not long enough to analyse everything to the nth degree, but sometimes, when we have the time, and when something moves us enough, analysis can teach us useful things about ourselves and the world in which we live.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Lewis Lang**

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A close-up, low-angle shot of a man's face, looking down and slightly to the side. He is holding an Olympus OM-D E-M5 Mark II camera with a black lens. The camera is in the foreground, and the man's face is in the background. The lighting is dramatic, with strong highlights on his face and the camera. The background is a cloudy sky.

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